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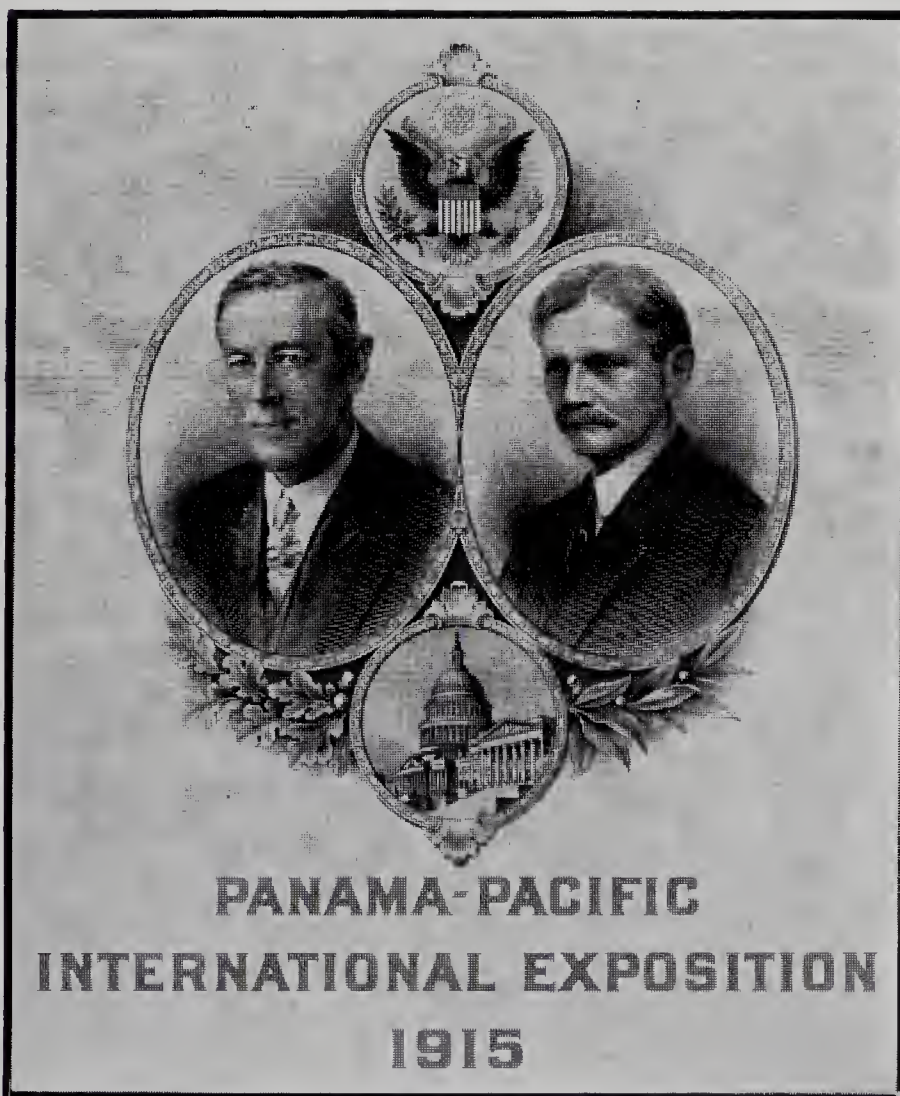
Whole No. 43

The Essay-Proof Journal

Devoted to the Historical Background of Stamps



U. S. 398E



The Canal Locks Vignette and the Marshall Portrait
were engraved by Marcus W. Baldwin. (See page 145.)

Official Journal of the Essay-Proof Society

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The Essay Proof Journal

Vol. 11, No. 3

July, 1954

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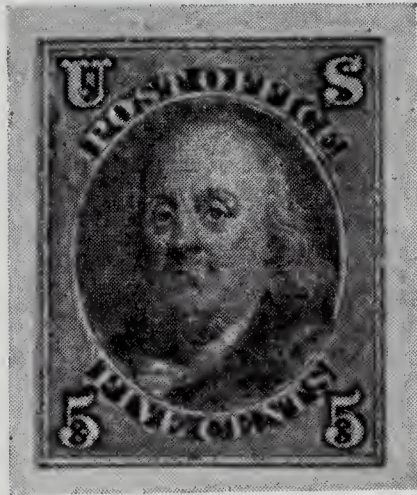
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Golden Age of United States Postage Stamp Designs

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By Clarence W. Brazer, D.Sc.

Designer and Editor of the first eight volumes of The Essay Proof Journal.



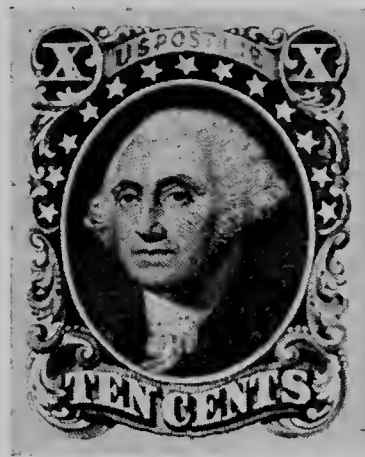
From Author's Collection

Essay for first United States stamp 1E-A.

Modeled by James Parsons Major. Engraved vignette by Asher Durand previously used on bank notes. "Post Office" and "Five Cents" are engraved. The "U" and "S" and numerals are hand-drawn in black ink. The remainder of the frame design is drawn in pencil and wash.

What was the golden age of United States adhesive stamp design? And why are those stamps generally considered preeminent throughout the world? I believe it was the period from the last half of the nineteenth century and the first quarter of the twentieth century of which we may be proud of most of the stamps produced by our country. During this period our stamps were units of designs that contained only one dominant idea, generally adequately and appropriately framed. Why is that? There are many reasons, but perhaps the most important is that prior to 1894 the designs were selected from essays required from experienced bank note engravers, and prior to 1870 with bids for the stamp contract every four or six years. These competitive essays were submitted by our leading private line-engraving firms which employed the best stamp designers to obtain their contracts by competition. After the Bureau of Engraving and Printing took over the stamp contracts in 1894 they at first employed designers who had stamp and banknote experience with the private engraving companies. These men had long art training and ability in composing model designs at stamp size mostly, at first by using previous miniature line engravings. These reproduced the best artist's portrait paintings, or a well selected point of view of the most characteristic sculptures.

A prime reason for the rich beauty of our early stamp designs is the execution by clear sharp line engraving, supplemented with area etching of backgrounds and shadows to model portions of the surface, and with very little ragged line etching left untouched by the graver. The time required was of little importance when only the most artistic results were desired, and reputations for artistic accomplishments were the goal to be achieved. Only by this process of printing does the darkest ink from "V-cut" lines when viewed by magnification stand up from the surface of the paper and cast shadows on the sides of the lines away from the light, with high lights on the sides of the lines toward the light, as on sunny mountain ranges. Thus a three dimension effect enriches



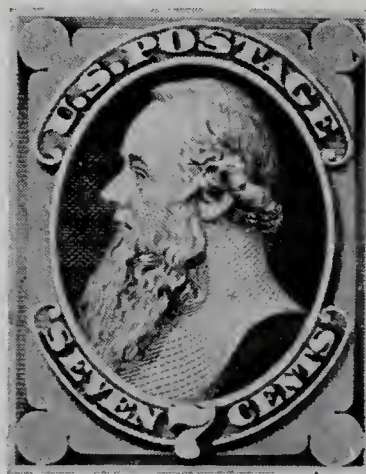
From Author's Collection

Progress die essay of 1851 Ten cents 3E-A. designed and signed by E. Pitcher.
 "U. S. Postage" is in pencil.

and scintillates the surface, where not dulled or modeled by area etching, which enlivens by contrast the unengraved portions of white paper.

Then also we were fortunate during the early part of that period in having postmasters general, or their assistants, with educated good taste in selecting the best essays, or dictating the few components of the design. And if they did not have that artistic ability they had the wisdom to rely upon these who had, and to allow sufficient time for seasoned execution. For instance General W. H. Terrell, Third Assistant Postmaster General under John A. J. Creswell, Postmaster General from 1869 to 1874, wrote to the National Bank Note Company about the 1870 seven cents scarlet stamp: "As this stamp is to be sent abroad it should be at least equal in brilliancy to any of the others now in use. It may not have occurred to you, but it is nevertheless true, that by many persons of education and taste the good fame of great nations, as relates to the arts, rests upon such small things as postage stamps."¹ The engravers heads for this "sculptors" issue were even discussed at the President's Cabinet meetings.

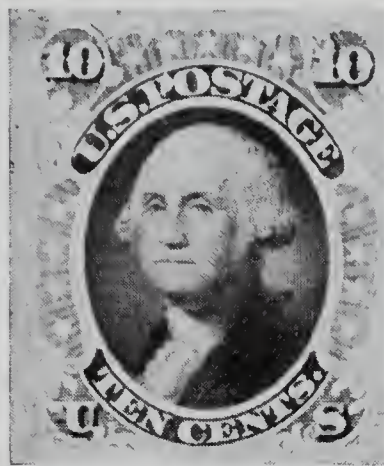
In 1868 all essays submitted by each bidder were judged by a committee appointed by Postmaster General Randall, composed of the Librarian of the Patent Office, an engraving expert from the Treasury Department, and a Museum Director, with the Third Assistant Postmaster General. Their report recommended award of the contract to the highest bidder, because those essays had "the style of the work, and the novelty and good taste of the designs furnished."



From Author's Collection

1870 seven cents die essay 149E-D.

¹ Preparation of the U. S. 1870 Issue Designs by Clarence W. Brazer in Essay Proof Journal No. 6, p. 72.

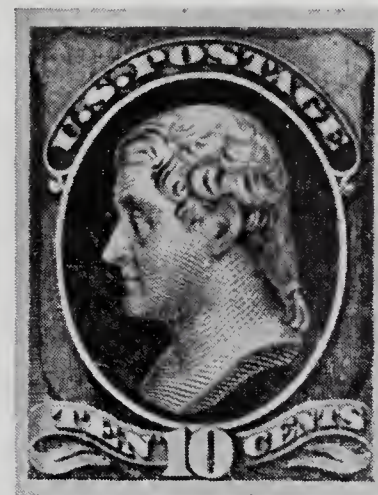
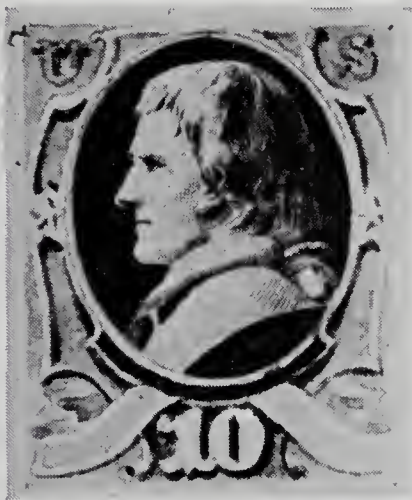
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1861 ten cents progress die essay design 58Ea.

What is Good Design?

A great work of the "fine art" produces an appropriate emotion in one who is esthetically sensitive and when most beautiful gives such a person a thrill or tingle of enjoyment, or if the subject is sad it may make one cry. A great artist may produce any desired emotion in others esthetically cultured, but it requires years of contact with good art to develop sensitive artistic culture. Few of us today have time and opportunity to observe and study more than a few of the arts.

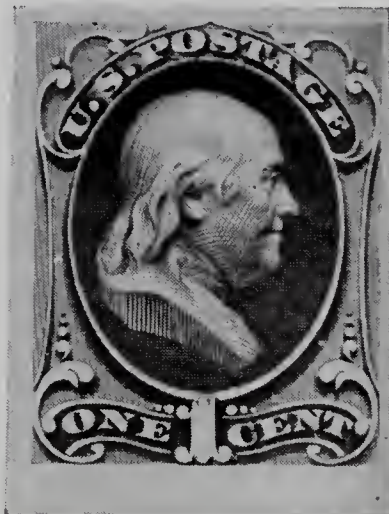
One with years of training among great works of art usually develops a refined taste of "feeling" to select the best portrait, painting or sculpture, that idealizes the character and portrays the traits that we admire in the person to be depicted on our stamps. Such qualities are seldom found in photographs as it is so difficult to catch all the best characteristics in a quick exposure.



A restless 1870 essay (not used) 150E-B. The accepted design by Butler Packard

Good stamp designs should have a unified decorative and noble repose, not restless action. The ornament should be appropriate, characteristic, symbolic and in style and "scale" with the main subject, not meaningless scrolls or leaves to fill space. A good design fairly sings joyfully.

Dictionaries inform us that design is the art of artistic invention of a pattern, primarily to draw, sketch or model an idea or conception; to contrive a pattern or intend to invent something definite and artistic in an arrangement of forms or colors intended as an ornament. It is the co-ordination of all the parts into a unit to produce an artistic result. In a good design intent and purpose must overleap all particulars and fasten on the end itself. All details should contribute means to the main idea or conception by mental imagination. Design, therefore, is the product of an artist, not a photograph of natural objects.



From Author's Collection

1870 one cent die essay facing sinister side 145E-Bd.

In the Golden Age of stamp design, beauty was the ideal, with frame decoration surrounding a dominant portrait. Modern design is mainly inventive, streamline and devoid of decoration.

The crusades after 1100 A. D. first brought together in a common cause many men, women and children without family names, from many countries and languages. For identification, designs in colors were drawn upon their breastplates, shields, etc. These designs developed by rules generally applied in all countries to record heredity. I believe these rules are a foundation of graphic design, although the Greeks and Romans had rules for the design of stone buildings.

To comply with the rules of heraldic design a male portrait should face the left or dexter side as in all the 1870 designs (looking out from the corner of an envelope as generally used), and female portraits should face the right or sinister side. On the 1870 one cent and ninety cents and 1887 one cent essay designs heads later were reversed on stamps to comply with this rule. When it was not followed in the Golden Age, probably it was because of haste during war or because a popular or characteristic painting faced the other way was reproduced (Possibly due to facial defects).

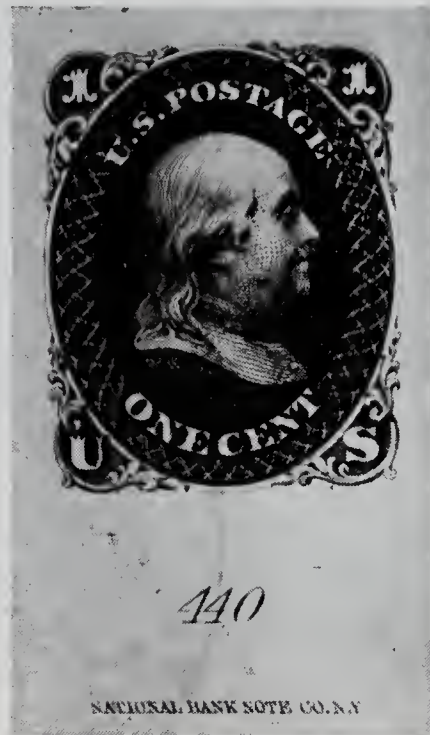
The focal center of a face should be elevated above the center of the space, not slumped. The design should form a unit and include only one dominant subject or idea. The frame should be adequate and appropriate to unify and hold the design together but not so important as to attract attention away from the subject. A frame which the eye sees before it detects the subject is a bad frame. All lettering should be in the same style, and in conformity with the subject. It may be in white or black lettering for variety.

There are many other truisms, or rules of composition and design taught well-trained artists such as: "Balance of a design is most important"; "acute angles focus the eye upon them"; "design must be suited to the labor available and the material to be used in its execution," etc. Those few mentioned should be helpful in forming judgment on the degree of success, or failure, of a design.



From Author's Collection

Water color stamp size essay drawing for one cent Columbian 230E-B.



From Author's Collection

1861 one cent Premiere Gravure die essay 55E-Ba.

The problem in designing a stamp is to decorate the surface of a small piece of paper, not to try to see through and beyond the paper. Thus perspective, distance and long shadows should be eliminated as in the best mural decorations. Good design eliminates all disturbing elements that distract the eye from concentrating on the main subject, thus any part of a decoration that may be removed without loss of beauty is extraneous and should be eliminated.

The Process of Stamp Design

Before availability of photographic rapid dry plates after 1890, the stamp designer made essay drawings or models at actual stamp size. In early times the steel die was coated with a white paint on which the engraver drew the design. This automatically limited his design to the detail he had ability to draw in the small space available. After photography became available to reduce a larger design to stamp size the designer could make his drawing larger, sometimes ten times the final stamp size, if his skill with miniatures was lacking, or he was so unwise as to thus provide space that seemed to him necessary to fill with lines. Possibly better designs might result if the drawing was limited to not over three times stamp size.

About 1890 parts of designs were photographed at stamp size on ferrotype (tin-types) which automatically reversed the design. The ferrotype was then engraved in



Drawing Five Times Stamp Size.

1901 Ornamental Frame Essay by R. Ostrander Smith, 295E-AA.



Ink drawing eight times stamp size.

By Whitney Warren, Architect

One of three 1908 Special Delivery essays E7E-C.

outline and the engraved lines were filled with red-wax and transferred to the wax-covered steel die. An etching needle was used to trace the red outlines in the wax. These lines were then etched on the steel die.

No natural landscape photograph can be considered a design, although a photograph of an artistic building or a work of art may be a copy of a design if taken from a good point of view. Thus photography is responsible for the failure of many more recent overcrowded stamp designs that lack simplicity, or the decorative quality of a design. Pictorial photographs also are easily and quickly etched; thus elimination of line engraving is another depreciating factor.

Periods of Fashion in Design

I have lived three quarters of a century, and have observed that fashions in art change with succeeding generations. Museums classify periods of style by quarter centuries. This applies to all the graphic arts: engraving, painting, sculpture, and architecture, in which civilizations write the history of their culture to be seen and judged by future generations. Also I have noticed that artistic culture thruout the world swings as a pendulum through each century. The acme of good taste in art seems to grow through the quarter century periods approaching the even century dates and diminishes through the generation thereafter. The ages of bad taste and lack of artistic culture, increase, likewise in the generations preceding, and decreased following the middle of the eighteenth and nineteenth centuries. Contrast the bad art of those rococo and jig-saw periods with the ages of good taste and artistic ornament of the generations before and after the even century dates of 1800 and 1900 when an excess of good ornament prevailed.

The several world fairs of Chicago 1893, Omaha 1898, Buffalo 1901, St. Louis 1903, Jamestown 1907, and Seattle 1909, produced ornamental plastic temporary buildings designed for a spirit of festivity. They had a great effect on the art of that period. Our stamps commemorating those expositions reflect that wave of over-ornamental design. Just as Joseph Perkins' American invention of the process of transferring and multiplying line engravings made the first postage stamp possible in 1840, so did the use of glue molds from one ornament make possible multiplication in terracotta of ornament for buildings of that period when everything was over-ornamental. This excess led to a more restrained and sophisticated period lasting until the first world war.

Thus the pendulum of artistic culture and good taste is now at ebb tide with almost a complete absence of beauty and ornamentation. Wars are always destructive, not constructive art. Unfortunately we have in the last two generations passed through two great wars that have completely streamlined and eliminated all artistic beauty of ornament.

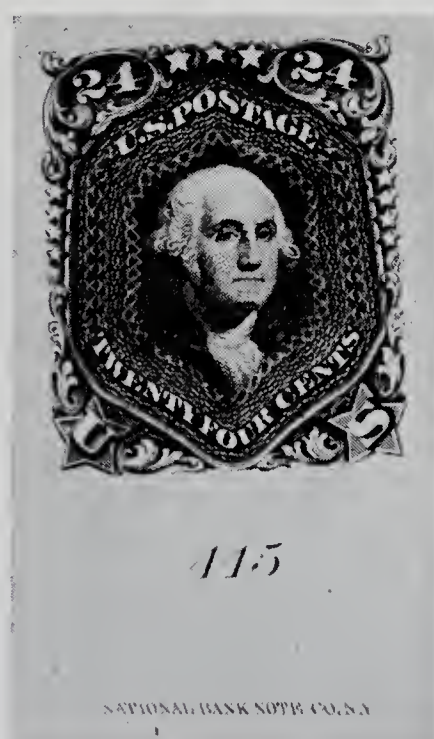


Charles Skinner's Essay Vignette for Newspaper \$24 Stamp PR29E-A.

The Designers

Whence came our stamp designs? I first became interested in this hobby when I learned that some of our stamps were designed by architects, especially the 1908 special delivery stamp. I then saw three original pen and ink essay drawings, eight and one-half by seven inches, for this stamp, and woodcut essays in colors made from one at stamp size, each signed by Whitney Warren. He was chief architect for the great development of the present New York Central Railroad station and all other buildings erected over the railroad tracks in the center of the city. I greatly admired the engravers' skill that produced stamps in various attractive colors. Then I started to find who the designers and engravers of all our stamps were, and to obtain drawings or die prints of their work.

From the early (1810) American days of line engraved paper money, and later of stamps, many engraved device designs were prepared by paste-up models, combining various parts of pictorial, letter and mechanical engravings by artists with different skills in an effort to foil the counterfeiter who was not likely to have the abilities of all these several different branches of the art. The works of the best miniature painters, sculptors and architects of their time, skilled in drawing pictorial and allegorical vignettes and portraits, were called upon for the main subjects to be reproduced by line engravers. Later



1861 Twenty-four Cents Geometric Lathe Design by Cyrus Durand 60E-Bd.



1869 One Cent Small Numeral Essay
112E-D.



1869 Ten Cents Essay 116E-D.

each engraving firm had a Model Department where designers spent their entire lives modeling and designing engravings.

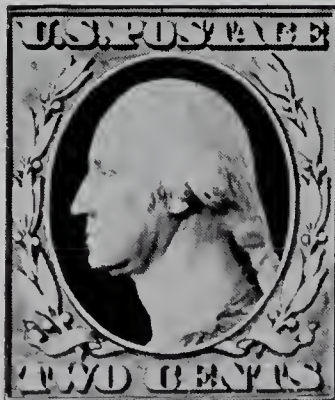
In some instances such artists also engraved their own designs, such as the allegorical pictures for currency designed and engraved by Gideon Fairman of the Philadelphia firm of Fairman, Draper & Co., and vignettes for 1869 stamps by James Smillie and frames by Douglas S. Ronaldson. Charles Skinner both designed and engraved the allegorical vignettes for the 1875 Newspaper stamp dollar values. Cyrus Durand designed and engraved the geometric lathe frames for the 1861 1c, 3c, 5c, and 24c stamps.

Review of the Golden Age

Our first 1847 five and ten cent stamps were excellently designed by James Parsons Major using the portraits previously engraved by the artist Asher Durand. In the 1851 series however the poor taste of that Victorian period is evident in the too large doodle scrolls added to the frame of the one cent stamp, then partly erased to fit on the plate. The ten cents designed by E. Pitcher, is however a classically beautiful stamp. The improved mechanical engraving of that new power machine age by Asa Spencer produced large areas of white line valentine lace designs that, while historically recording the development of the machine, tend to detract from the main feature portraits. Of all this set the ninety cents is preferred because the portrait dominates.

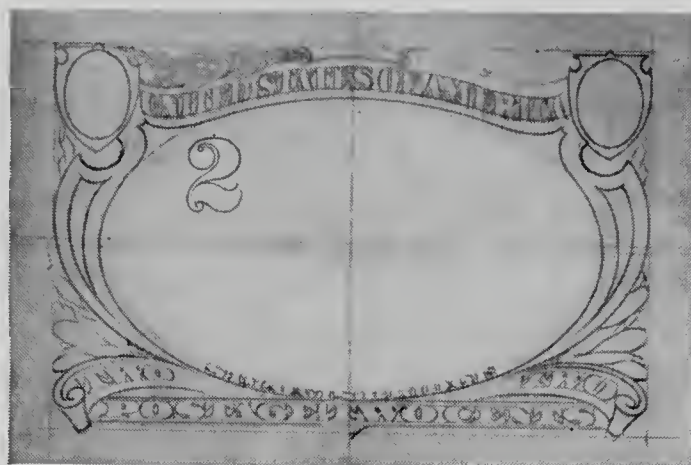
The same general criticisms apply to the quick designs for the Civil War set of 1861, designed by James Macdonough, with engine work by Cyrus Durand, the one cent is admirable. The two cents Jackson head from a previous bank note vignette is much too large and allowed only space for another doodle scroll frame. I like the fifteen cents classical design that followed Lincoln's death. The Roman style frame and lettering are in harmony. This is equally true of the 1869 ten cents essay.

The 1869 set of originally designed essays² all had small numerals in proper scale with the designs, but some official spoiled them all by requiring the numerals to be en-



1908 Essay by C. A. Huston 332E.

² See Essays for U. S. Adhesive Stamps by this author, 1941, pages 68 to 83.



1898 Pencil Essay for Frame by R. Ostrander Smith 286E-BAa.

larged so that the figures on the stamps compete in importance with the subjects of the designs.

Of all the 1869 series, I nominate the one cent small numeral essay as ideal. The 12c, 15c, and 24c vignettes, engraved by James Smillie, are the most wonderful miniature engravings, impossible to counterfeit, ever produced for stamps, but the frames of all these and of the two, three, and ninety cents stamps reflect the general rococo taste of jumbled scrolls that followed the Civil War. The ten and thirty cents stamps designed by Douglas Ronaldson are good designs that lack a definite frame but the bicolor used for the thirty cents ruined the design. The small size of these stamps was vigorously criticized by the opposition political party which won the following election and quickly changed the designs.

All the 1870 "Sculpture set" designed by Butler Packard had great care in preparation, with good criticism, by General Terrell, Third Assistant P. M. G.² Unfortunately the 1882 etching retouches of four of these worn dies ruined their beauty. (It is a travesty to call them "re-engraved"). Those stamps which followed, 1882 to 1893, are most admirable. They were mostly designed by Thomas F. Morris, Sr. who was later responsible for improvements to the vignettes and frames in the 1894 set. In my opinion the frames for the selected historical paintings of the 1893 Columbian set designed by Alfred S. Major are too thin on the sides and perhaps top heavy. The one cent essay 230E-B is far better but not adaptable to pictorial subjects. (See p. 134.)

Later Designers

The acme of artistic good taste for regular definitive frame designs is, in my opinion, the U. S. stamps first issued in 1908. These frames were designed by C. A. Huston, who



R. Ostrander Smith's Signed Drawing Essay for 1901 Eight Cents Frame 298E-C.

hailed from the Quaker community about Philadelphia. That traditional and artistic culture eliminated all superfluous and irrelevant ornament not in complete harmony with the subject. Only three elements appear in these 1908 designs (a) the most important subject (b) "U. S. Postage" and (c) the denomination of value, all composed in a simple appropriate laureated frame design that does not detract from but improves the dominant subject, giving an artistic composition that is a unit of one idea only. Unfortunately, in adding the toga to Houdon's bust, Huston placed it too low thus giving Washington a "long neck" which, as darkened by the engraver, assumes too much importance compared with the face, especially when compared with the "short neck" of Franklin on the one cent.

The most fluent of all designers of United States stamps and paper money was the architectural designer Raymond Ostrander Smith who created the frame of the 1898 series for the Trans-Mississippi Exposition, the six different frames for the 1901 Pan-American, and nine or ten frames for the 1902 series, all designed in an age of over ornamentation.³ The vignettes were of appropriate pictures selected by others. His designs for frames, drawn about five by four inches and photographically reduced, contained so much well composed architectural ornament that when reduced to stamp size they required the ability of only the most gifted and highly paid engravers and long tedious work to execute in line engraving. He was superseded because his 1902 designs became too expensive to engrave.

Recommendations

The National Commission of Fine Arts recently⁴ has recommended to President Eisenhower that the Post Office Department and the Bureau of Engraving and Printing "give consideration to measures that will increase the prestige and authority of the art factor in the design of postage stamps" by creating a position in the Bureau of Engraving and Printing resembling that of the "Mint's chief sculptor and engraver or by employing artists as consultants to participate in the design of new stamps. The commission states it is ready to act in an advisory capacity if its counsel is desired by the postal administration." . . . "The products of the Treasury Department Bureau of the Mint and of the fine art with which the largest number of people have the closest acquaintance" adding that "beauty on our stamps, currency and medals fosters pride in our Government among our own people and respect for our artistic abilities among the citizens of other countries."

"In the Bureau of the Mint the design force is headed by the Chief Sculptor and Engraver who is appointed by the President, with approval of the Senate, his only superiors are the Director of the Mint and the Secretary of the Treasury."

"The Commission recommends that the subject matter of the postage stamp should include, not only representations of persons and events of historical importance, but also architectural monuments and other evidences of American culture, which can in this way be made known to people throughout the world. In the choice of subject matter, the Commission is prepared to give advice, if consulted by the [Post Office] Department."

Robert E. Fellers recently appointed Director of the Philatelic Division told the Commission that the Post Office would be happy to receive suggestions and advice of the Fine Arts Commission. This would place the importance of stamp design on a level with the fine arts of painting, sculpture and architecture now referred to the Fine Arts Commission, and thus show our most artistic culture throughout the world wherever our stamps travel. It is to be hoped that the President soon will so direct. Thus may the swing of the artistic pendulum be pushed forward toward better stamp design.

³ See his essay drawings for the frames of the 1901 and 1902 series, pages 173 to 178 in "Essays for U. S. Adhesive Stamps" by this author.

⁴ "Toward Better U. S. Stamp Art" by Kent B. Stiles in Scott's Monthly Journal, September-October 1953.

Marcus Wickliffe Baldwin

Bank Note Engraver

(Continued from JOURNAL No. 42, page 90.)

1911 Activities

Could it be that Marcus Baldwin became impressed with Cuba and its environs when engraving the set of Cuba stamps in 1899 to want to visit that section of the Western Hemisphere at some future time, or was it the glowing tales brought back by a relative concerning the country and its possibilities for investment in its land and resources? Whatever the incentive, he decided in his own mind early in March, 1911, to break away from his work and to make a trip to the southern islands. We find him buying his ticket at the Hamburg-American Line for passage on the S. S. "Altai" to Havana, and after arrival in that city, spending time inspecting sugar mills and then continuing from Batabano by boat to the Isle of Pines, where he stayed several days inspecting property, and reported that he found "the country very dry, the air warm and the scenes very tropical." He combined sight-seeing with his business and saw much that took his interest throughout the trip, especially a stop made on the Isle of Pines to attend Sunday morning service at a small union meeting held in a schoolhouse conducted by a Methodist preacher. Arriving back in Havana, and before sailing for Key West, Florida, he desired to see the city by automobile and visit one of the large cigar factories. No doubt the latter held a keen interest because of the work he had accomplished in engraving portraits of American statesmen and patriots for Tobacco Revenue stamps.

During 1911 Baldwin engraved large portraits of Senator J. C. Doliver, Senator Stephen B. Elkins, Secretary of War Henry L. Stimson, Amos L. Allen, Rep. Kipp of Pennsylvania and Chief Justice Edward D. White.

The only stamp work he did was certain reengraving of the original dies (or lay-downs) of the 1908 Franklin and Washington heads for the different values of that series of U. S. postage.

Over Decoration Day we find him spending a few days at Lake George and at the Jersey shore, and again in August taking his three weeks vacation and a complete rest at his cottage on the shores of his beloved lake. Others shared his hospitality and enjoyed with him the camp which he had now chosen as a place of refuge and retreat with its complete relaxation, far away from the scene of tumult and confusion to which the city of Washington was by then fast entering. He was no longer a young man, and the oppressive heat during the mid-summer was unbearable in the city. The working conditions at the Bureau were none too satisfactory, so that the change when it came gave him a new lease on life and was a tremendous stimulus in maintaining his mental and physical well-being.

Bank note engraving is a highly specialized art. The road is adventurous to the one who has a natural talent in this field and desires to achieve his objective in rising to the top. It is an art in which only its own craftsmen have the perception to appraise the skill of others in the intricate cutting of shapes and forms in soft steel. The engraver must cut and vary the depth of line to obtain the proper qualities of light and shade for the subject portrait, as well as for the wearing apparel and accessories embellishing and forming a part of the picture. Above all, the engraver must give life to the subject; failing this he has not achieved his goal. It is a painstaking job and requires years of practical application to obtain recognition in the field, especially by those in his own pro-

profession. Its perplexities are many and little known to the layman, perhaps for the reason that there is a certain intimacy between the artisan and his work which he does not care to discuss with anyone but his own close associates. It is refreshing, however, to observe in this connection that Baldwin, waving all precedent aside, desired to accept an opportunity of appearing before a group of young men, members of a society known as the Knights of King Arthur, to give a talk on his forty-two years experience in bank note engraving. It could well be that he had the thought of arousing the interest of some to entering the profession and wished to give a helping hand in teaching any such the fundamentals of the business to which he himself had devoted all his life.

An Unprofitable Business Venture

One of the few business ventures Baldwin entered upon while in Washington was his association early in 1912 with George F. C. Smillie and others in the formation of the Typewriter Rebuilding & Sales Co. This enterprise was formed with the idea in mind of rebuilding worn-out typewriters for the different departments of the Government and the purchase and sale of second-hand machines. The promoters of the idea painted a very glowing picture of the possibilities of such a venture and the two Bureau men scraped together as much available cash as they could put their hands on to buy shares over and above their original allotment. Baldwin made a special trip to New York to look into the "interesting processes employed in rebuilding typewriters", and upon his return was more enthused than ever.

After this inspection trip the promoters promised tremendous profits and claimed that the stock would soar in value to over two hundred dollars per share. Baldwin believed the story and sunk additional dollars into the enterprise. Within a few weeks he and Smillie had a rude awakening, for they discovered that the company's orders in hand from Government sources were far from what was represented. Litigation with the promoters ensued, and in time both men were able to salvage only a small part of their original investment. These two reorganized the business and then took a more active part in its operation, Smillie being elected to the Vice-Presidency and Baldwin taking the Treasurership. They bought new machinery, engaged the services of a salesman and plant manager, and in spite of the small amount of quick current assets continued the business. The outbreak of World War I in August, 1914, brought added burdens upon the Bureau engraving personnel, requiring both Baldwin and Smillie to work day and night, and due to this call upon their professional time they had few spare moments to look after their typewriter interests. The company was later liquidated and it is doubtful whether either engraver got back any part of his investment in the business.

This was not Baldwin's first financial adversity, for some twenty years earlier, as has been recorded, he had suffered the much more serious loss of his engraving business. The loss sustained from his latest venture was money he had received from the sale of his old home in Newark, N. J. It appeared that when he gave an option to the Central Presbyterian Church to purchase at a certain price, the Church officials could not make up their minds and the option expired. Some two years later the Church again became interested and offered the owner the same figure as before. Baldwin knew that the property had increased in value since the first option, but in spite of the advice of his Bureau friends he decided that the right thing to do was to accept the original offer of cash and a \$5,000 mortgage. With these funds in hand, he considered that he had sufficient money as venture capital to invest in the typewriter repair business.

Power Presses Considered by the Bureau

The law requiring the printing of all bonds, notes and checks to be by hand-roller presses had been on the statute books for a number of years. Mr. Ralph, Director of the Bureau, believed that considerable money could be saved in the printing bill if they

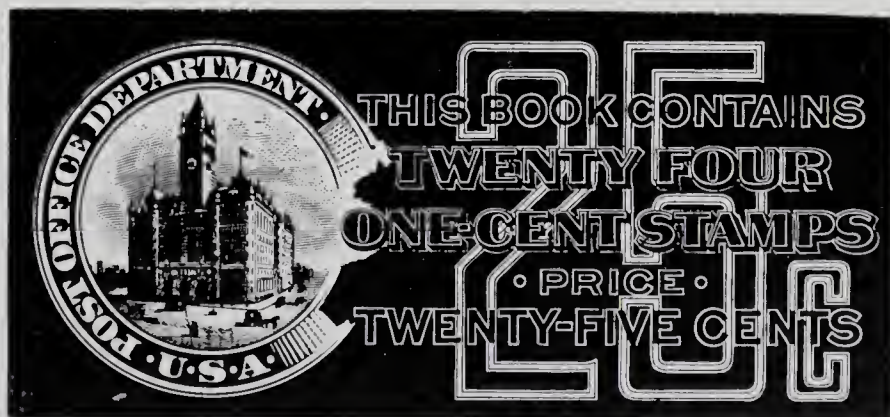
could employ power presses and recommended to the Secretary of the Treasury that at least part of their production output be done by this faster and more economical method of printing. A bill to amend, revise and codify the laws relating to public printing was reported and hearings were held before the Committee on Printing, United States Senate, sixty-second Congress (January 29th - February 14, 1912), of which Senator Smoot of Utah was acting Chairman. The Steel and Copper Plate Printers' Union immediately took exception to the bill, claiming that many Bureau printers would be thrown out of work and that the currency printed by power presses would be inferior in quality to hand-roller work; that in order to get a good clear impression the engraving would require to be deepened and broadened; and contended that such a product would be more susceptible to counterfeiting. Testimony was given on these several points by an array of talent in the printing and engraving divisions of the Bureau, the witnesses being interrogated by Chief Counsel for the Printers Union, Mr. Ralph and members of the Senate Committee.

Baldwin noted that on February 3, 1912, he "went to the Capitol this A. M. at 11:00 o'clock to meet the Committee of Congress on printing, and testified before the Committee with Mr. Smillie in regard to the engraving of stamps, etc. in relation to the printing on power presses which they wish to install in the Bureau. Senator Smoot was Chairman of the Committee."

After separately giving testimony on their forty years of experience in the bank note business, Mr. Ralph handed to the respective witnesses (Smillie and Baldwin) a Canadian \$1 bank note, it having been previously stated that the note had been printed on a power press, and both in their respective turns were questioned on the difference in appearance with the specimen of U. S. currency also presented for evidence. Both engravers contended that the Canadian note appeared dull, flat and gray. They believed that to obtain the best results by power press printing the lines of engraving would have to be deepened and broadened, but in so doing they contended the work would be much easier to counterfeit. To deviate from the long established methods of excellence in bank note engraving, which the Bureau officials and the Bank Note companies had previously insisted upon, both men contended would be a departure from the long established practice, whereas security and superior quality were of prime importance.

Actually what the Bureau officials favored was that they continue to print the faces of the National Bank notes from intaglio engraved plates on a hand-roller press, but print the backs by the power press method. At that time the Bureau printed currency notes for all the National Banks of the country, and the printing runs for each bank were short in number of pieces printed, so that actually they were only concerned with the part of the work dealing with printing the backs of the notes. The backs for such currency were of one design and therefore more suitable for power press printing, and the Bureau was anxious that Congress amend the law to save time and money by using this method.

Dies for Stamp Booklets



Proof of Cover for 1c Stamp Booklet.
Die Engraved for Surface Printing.

We find that Baldwin was given the assignment of cutting the dies for surface printing for the small stamp book covers, one embracing the design of the old Post Office Building and the other, "Man on Horseback" (so named by the engraver), exemplifying the early Pony Express Rider. The P. O. Building die (No. 8093, later changed to P. O. 574) was started April 8th and finished April 21, 1912, whereas he began his work on the "Express Rider", P. O. Die No. 548, on April 16th and finished it April 22, 1912. He makes no mention of the name of the designer of the pictorial work, or the original source from which the design of the "Express Rider" was taken.

The Matter of Salary

Baldwin had now been over fifteen years in Government service and had served well in his capacity of portrait engraver. Little consideration had been given him by way of salary increases over the years commensurate with his ability and the importance of the work he was called upon to execute. He knew he was underpaid; but because of the nature of the man he never made any demands for what was rightfully due him and the matter drifted along without his taking any definite action. But it came to the point where he must take action. He would broach the subject, he thought, to Director Ralph, and if he could not get satisfaction he would forthwith resign. In his own words, written June 24, 1912:

Spoke to Mr. Ralph about increase in salary. He said they had not been given a large amount for this purpose but that he would make my salary and Mr. Ponickau's a special matter and to come and see him about it the first of August. Mr. Ralph gave me some portraits of McKinley, Roosevelt and Taft. I asked him for Taft only.

Baldwin took Ralph at his word for there is found another entry on August 1st reading as follows:

Spoke to Mr. Ralph about an increase this afternoon. Said he would remember me and raise my salary as soon as he could safely ask for it; that I deserved it and should have it.

Twelve months passed before Baldwin received an increase of approximately one thousand dollars per year. In deference to the Director it should be explained that he is allotted a certain sum of money which has to be thinly spread among hundreds of employees and he does his best to satisfy all the demands of the personnel in the departments under his control. Ralph had come up through the ranks, having served the Bureau but twelve years before, in the capacity of Custodian of the Dies in the Engraving Division. He probably had a fair knowledge of the work of the engravers and was interested in doing what he could in their behalf. Certainly since his becoming Director he must have realized the importance of the engraver to the establishment he headed.

2c and 10c Dies for Panama-Pacific Issue

Baldwin, as was his custom, got away to Ocean Grove and Lake George on his annual three weeks vacation in middle August, 1912. Immediately upon his return to the Bureau (Sept. 9th) he was given the approved designs of the 2c and 10c stamps of the Panama-Pacific Series, 1912-1915. This series of stamps was issued in celebration of the completion of the Panama Canal and to advertise the Panama-Pacific Exposition to be held in San Francisco during the summer of 1915. In Baldwin's own words, there is quoted the following:

Sept. 9, 1912—At work on P. O. 553 2c Postage San Francisco 1915 Commemorative Stamp. Gatun Canal Locks.

His records show that he worked 3 full days and 10 hours engraving the Canal Locks vignette for this stamp. He began his tracing on September 9th and finished the die September 24th. He alternated his time between the vignettes for the 2c and 10c values. He makes no mention of the error made in using a photograph of a model thought to be of the Gatun Locks but actually of the Pedro Miguel Locks, and titling it "Gatun Locks",



U. S. 398E.

Titled "Gatun Locks" but showing Pedro Miguel Locks due to wrong photograph used. Title changed to "Panama Canal" on issued stamp.

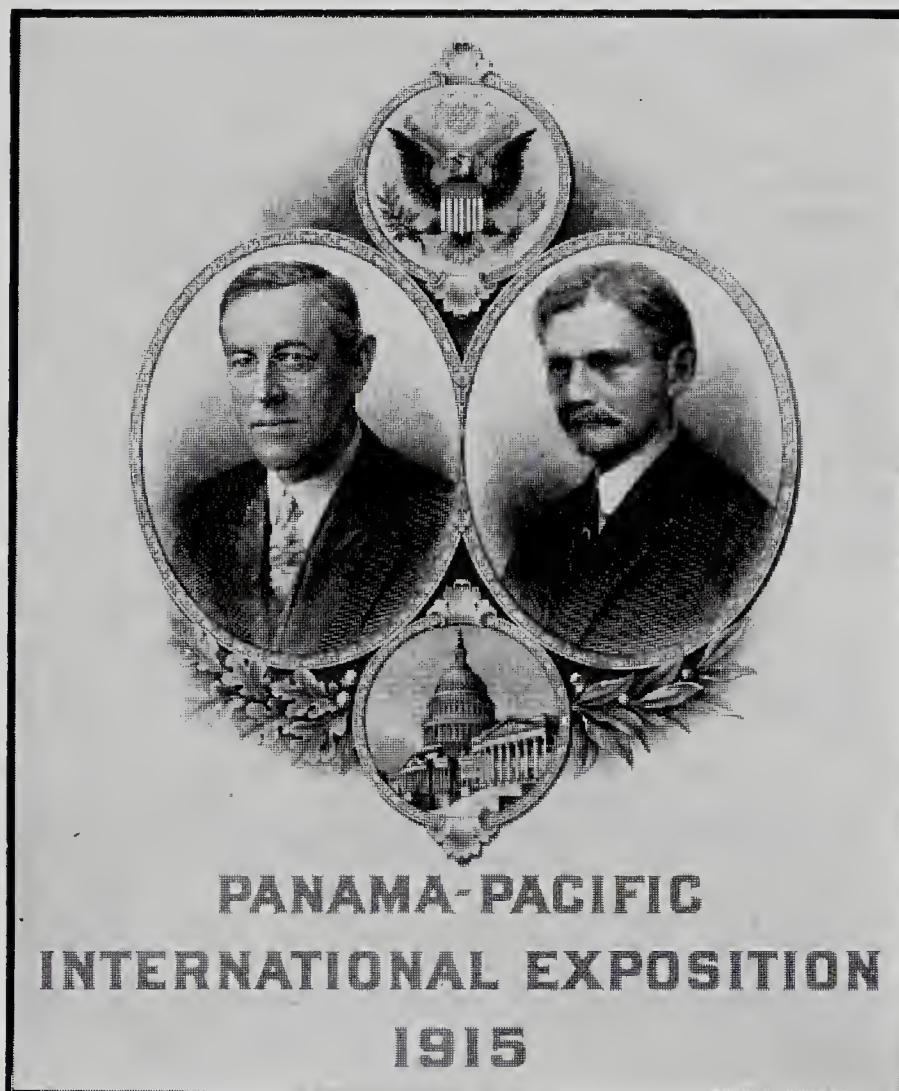


Illustration for Official Souvenir Booklet (reduced).
Portrait of Vice President Marshall engraved by Baldwin.

or the consternation on the part of the officials upon discovery of the mistake following the engraving and the printing of the entire issue of stamps, which later were destroyed.

The inscription "Panama Canal" in place of "Gatun Locks" was finally decided upon and in so doing they were able to preserve the die of the "Pedro Miguel Locks" design by thus altering the inscription in the panel below the picture.

The transfer die with the altered inscription "Panama Canal" did not reach him until December 13th, whereupon he spent four and a half hours finishing the lower parts of the vignette that had been burnished out in the process of changing the inscription.

Baldwin appeared to have had many outside interests, as previously pointed out in this narrative; and when it is discovered that he would willingly give up work for a half day in the middle of the week to come North to Newark, N. J., to attend the annual meeting and banquet of the Schubert Society, one is forced to believe that he possessed more than a casual interest in music. Quoting from his diary:

Oct. 2, 1912—Went to Newark this afternoon to attend annual meeting of Schubert Society. They met at Continental Hotel and about 150 sat down to a banquet (including about 25 of the old members). It is the 33rd year of the Society's active life. Elected five Vice Presidents. I one of them.

He returned to Washington that same night, arriving early enough to have his breakfast at home and to be at the Bureau at the usual time.

He was always on the move and there was rarely a day in his life that he did not record some incident or happening in which he participated; but to recite all of them would mean an endless chain of events, some of slight interest to the average reader.

There is found one item written October 4th, 1912, which should be included here, having to do with the Post Office's reluctance in the distribution of proofs to the engraver. He writes:

Oct. 4—Had a talk with Mr. Hill [Chief of Engraving Division] and afterward with Mr. Ralph about proofs of the postage stamps. They said they could not allow us a complete impression to keep as it was a security. I thought the engraver should have a proof of his work and Mr. Ralph said he would take it up with Postmaster General Hitchcock.

The Postmaster General presumably acceded to the request because certain proofs of the 1912 Parcel Post stamps engraved by Baldwin a month later were found in his effects.

The Parcel Post Issue - 1912

He records five engravers, including himself, as having worked on the twelve values of Parcel Post stamps. Baldwin engraved the vignettes for the 1c "Post Office Clerk" (partly), the 4c "Rural Carrier", the 10c "Steamship and Mail Tender" (partly), the 50c "Dairying", and the \$1 "Fruit Growing", chronologically listed as follows:

Oct. 26, 1912—P. O. 558 Tracing Steamboat and Mail boat tender for Parcel Post [10c].

He began his etching for the vignette on October 20th. He worked 1 hour on the 30th, 2½ hours on the 31st, and 4½ hours on November 6th. Charles Chalmers, his cousin, finished the balance of the engraving.

Oct. 29—P. O. 563 4c, tracing 1 day Delivery Wagon [Rural Carrier].

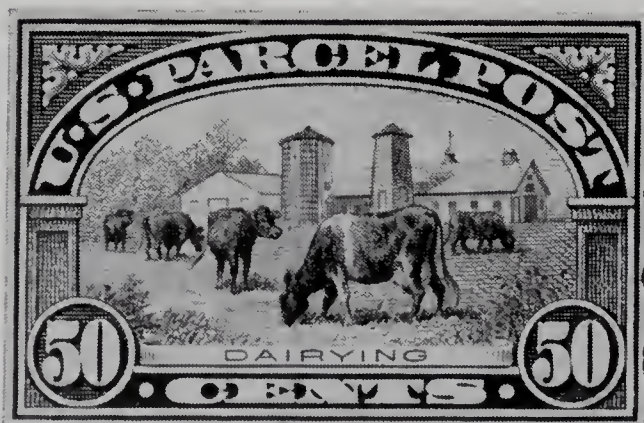
The engraving was finished November 9th. It took him six days and six and a half hours to complete it.

On Nov. 9th he began his tracing of P. O. Die 561, Parcel Post \$1 (Fruit Growing), and on Nov. 16th finished the engraving, except for putting 1 hour additional work on it on Nov. 29th. His actual working time was four days and six hours.

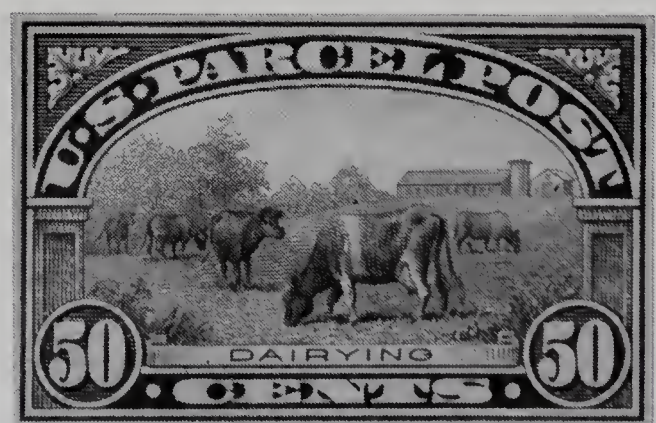
Nov. 14—P. O. 560 4½ hrs. 1 cent. Mr. Eisler's die. Was in a hurry and Mr. Hill asked me to finish it.

Nov. 15—5½ hrs. Finished.

Nov. 22—P. O. 567 50 cents Stamp [Dairying].



Q10E



Q10P

Rejected and Accepted Designs for 50c Parcel Post Stamp

He finished his etching on November 23, 1912, and completed his engraving of the farm scene on November 29th, having spent four days and five hours on the work.

This first design of "Dairying" was discarded a few weeks later and a new design for the dairying scene substituted. This is confirmed by the following entry in his diary under date of January 18, 1913:

Jan. 18, 1913—Four hours on P. O. 579 50 Cents Parcel Post stamp which I am engraving the second time—the design being changed.

This second vignette was finished on January 30th, the engraving time being a little over four days to complete. The two designs are illustrated here.

Other Work of 1912

The election of a new President and Vice-President had always brought an additional burden upon the Bureau engraving personnel in preparing for the inauguration of such officials. We find this entry in Baldwin's diary:

Nov. 29, 1912—Mr. Hill gave me a portrait of Vice President-elect Thomas Marshall to engrave. Mr. Smillie is to engrave President-elect Woodrow Wilson.

Due to other work on hand, Baldwin did not start work on the Marshall die until January 2, 1913.

Day after day the portrait and picture engraver works at his desk cutting lines of a die for either a portrait or an allegorical figure or a piece of pictorial work with little variation in his daily routine. Hours may be spent on a piece of engraving with little progress noted by the ordinary layman. To some it would appear a hum-drum existence, but to the engraver who loves his work, it holds a fascination unmatched by any other form of pictorial art. At times his work is interrupted by special visitors, persons who have a keen desire to witness the various activities of the Bureau's engraving division. It is not uncommon for a visitor as he or she is taken through the division to seek information on the technical side of the engraver's work. A great many are amazed to learn the time element involved in developing a die from its early stages to the finished product. It often happened that some prominent person in Government circles would pay a visit to the department and be turned over to its head and escorted through. When such a person was introduced to Mr. Baldwin and conversation ensued, he would likely make a diary entry of the occasion. Of particular significance was the visit of Mrs. Franklin MacVeagh, wife of the then Secretary of the Treasury, on December 11, 1912, when she was escorted through by the Director and introduced to the personnel, including Mr. Baldwin, who had a most pleasant chat with the lady.

Portraits completed during that year were of former Vice-President Hamlin and Congressman Henry H. Bingham.

After starting on Die 8244 for part of the Inaugural Program Souvenir, and having spent approximately two days on it, word came from the Director on January 17, 1913, "to stop all work on the Souvenir for Inaugural as Wilson is not in favor of having the Ball take place."

Design for \$100 Federal Reserve Note

The Secretary of the Treasury, Franklin MacVeagh, during the preceding year had authorized a new design for the \$100 Federal Reserve Note, and through Director Ralph had instructed that the well-known painter of mural and allegorical designs, Kenyon Cox, be commissioned to execute a design for the back of this note.

Sketches previously submitted by Cox gave the Bureau officials a preview of what might be expected in his development of such a design. It was discovered that the motif employed was characteristic of the Greek classical, embodying a group of female figures of pleasing appearance, executed in line similar to the work of the early 18th Century European engravers. The design was a complete departure from any subjects, both in

composition and execution, that had heretofore adorned any piece of U. S. currency. There was some consternation on the part of the Bureau officials as to how such a design could best be reproduced by line engraving for a bank note and in its execution still hold to the best traditions of the art of bank note engraving.

In the middle of January 1913 Kenyon Cox advised Director Ralph that his design was about finished; and the Director, realizing that the style of design was foreign to anything they had previously encountered to engrave, felt it highly desirable that some one from the engraving division pay a visit to Cox's studio and view the work and have a general discussion of the subject with the artist. The Director asked that Messrs. Baldwin and Smillie accompany him to New York. This is referred to by Baldwin on January 22, 1913 and in quoting from his record below it will give numismatists of our Society parts of the inside story of the sequence of events leading up to the engraving of this unusual design for one of the issues of our currency:

Jan. 22—Went into the Director's office this afternoon with Mr. Hill, and the Director spoke to me about going over to N. Y. City tomorrow afternoon, and on Friday A. M. going to the studio of Kenyon Cox, the artist, to talk over a design he is making for the back of the bank note under the direction of the Sec'y. of the Treas., Mr. MacVeagh.

Jan. 23—Started on 3:30 train for N. Y. with Mr. Smillie and Ralph and went to the Astor Hotel to engage rooms for the night. We had adjoining rooms with bath and every modern convenience. Afterward we went to Hippodrome to performance "Under Many Flags," a beautiful display of spectacular scenery and dancing girls. Did not get to bed until after midnight.

Jan. 24—Went to visit Kenyon Cox at his studio after breakfast at the hotel and had a very interesting visit, and talked over the best method of engraving the design, which is to be finished in about a week. He showed us many of his pictures of designs he had executed for public buildings in Newark, N. J., New York and out west. After taking lunch with Joe Kelly, the sculptor, went back on the 3:30 Congressional train and arrived home about 9:00 o'clock.

Jan. 30—The drawing came from Kenyon Cox today.

Feb. 1—Went to [Congressional] Library this morning to look at engravings with Mr. Rose and Smillie with reference to the new back to be engraved after Kenyon Cox's drawing. Started about 10:30 for depot and took 12:35 train for N. Y.

Feb. 2—Met with Mr. Smillie (who arrived last evening) at the hotel and had an interview with Kenyon Cox on the best method of engraving the new design for back of note. He gave us some prints of his paintings; Mr. Smillie a photograph and I a half-tone impression of a group painting. He gave us a letter, saying the style he wanted was like some prints of old engravers that we took with us.

In view of Baldwin's departure within a few days for a ten weeks cruise through the Mediterranean, and having made arrangements weeks in advance for the trip, Mr. Smillie was called upon to engrave the Kenyon Cox design. It was executed in accordance with the artist's drawing, and the engraver's rendering was much in keeping with the early European masters' work. Much credit should be given Mr. Smillie for carrying through an unusual piece of engraving, with the results so satisfactorily achieved.

A portrait of Senator Robert L. Taylor of Tennessee begun earlier in the year was finished a few days prior to Baldwin's departing from Washington for his trip abroad.

(To be continued.)

Manuel Galvez

Awarded Silver-Gilt Medal

At the 1953 International Philatelic Exhibition held in Lisbon, Portugal, in connection with the Centenary of Portuguese Postage Stamps, Manuel Galvez, publisher of the Madrid Filatelico and widely known stamp dealer of Madrid, was awarded the silver-gilt medal for his Specialized Catalog of Spain.

We congratulate our fellow member. —G. W. C.

Canada Essay



By C. M. Jephcott

The above design was created by Emanuel Hahn, R. C. A. of Toronto, Canada during the summer of 1951 and was purchased by the Post Office Department in November of that year. The photograph, itself, is of the plaster plaque made by the artist.

It was thought that this design had great dignity and, with minor changes, would have been very satisfactory. It is probable that it would have been used for postage stamps in 1953 if the sudden death of His Majesty, King George VI in February, 1952 had not resulted in the discontinuance of further development.

The Canadian Bank Note Company had done some preliminary modelling work by photography and hand touching but no dies were engraved.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

George W. Caldwell, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self-addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

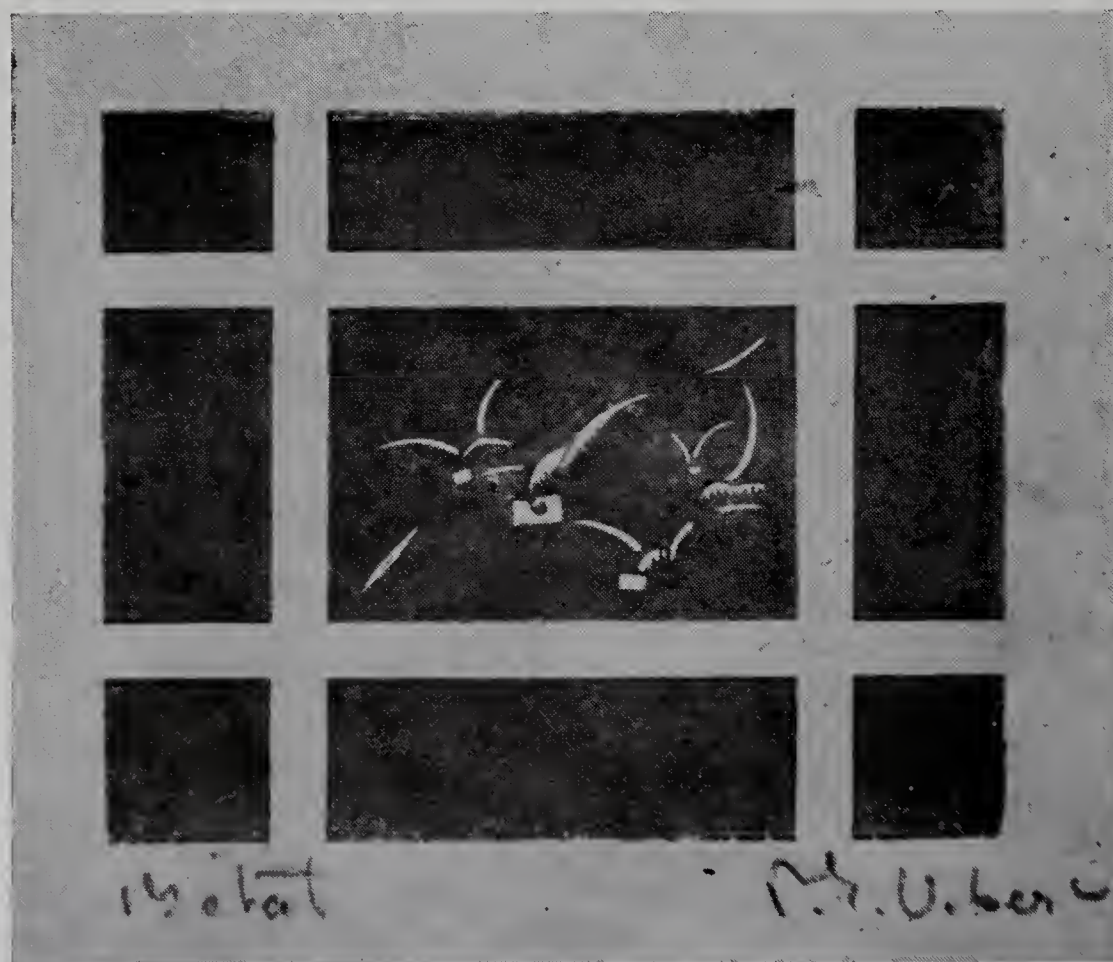
Identifications may be given by number only, thus—87E-A 3 i/I, which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

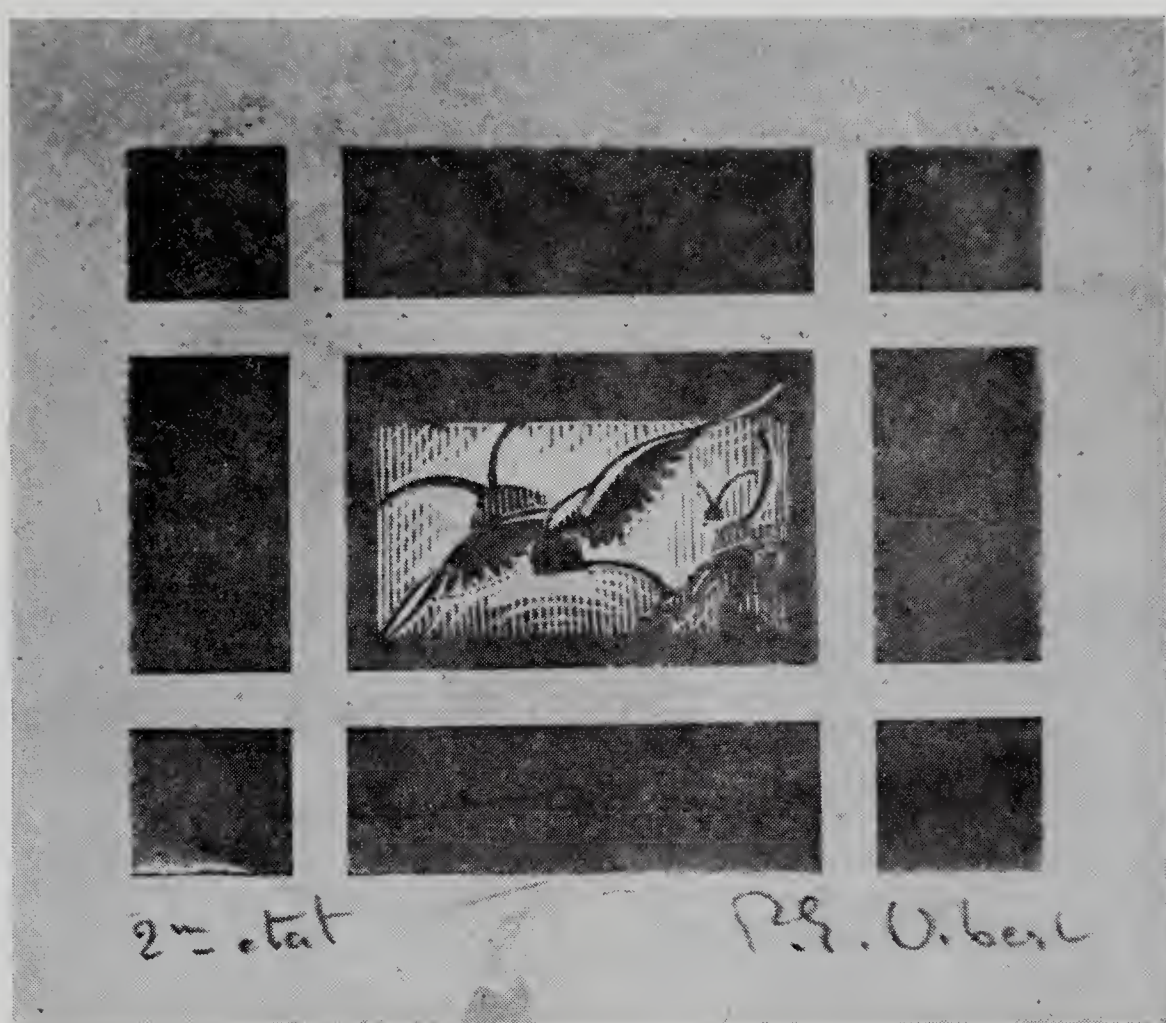
ABBREVIATIONS

C —Canceled	h. —horizontal	2 —die print small margins
E —Essay	d. —diagonal	3 —plate print on India paper
P —Proof	t. —top	4 —plate print on cardboard
N —Normal color proof	b. —bottom	5 —plate print on stamp paper
TC —Trial Color proof	c. —center	imperf.
S —Specimen overprint, plus type A, etc.	l. —left	6 —plate print on stamp paper
v. —vertical reading up	r. —right	perf.
	1 —die print large margins	7 —plate print on experimental paper

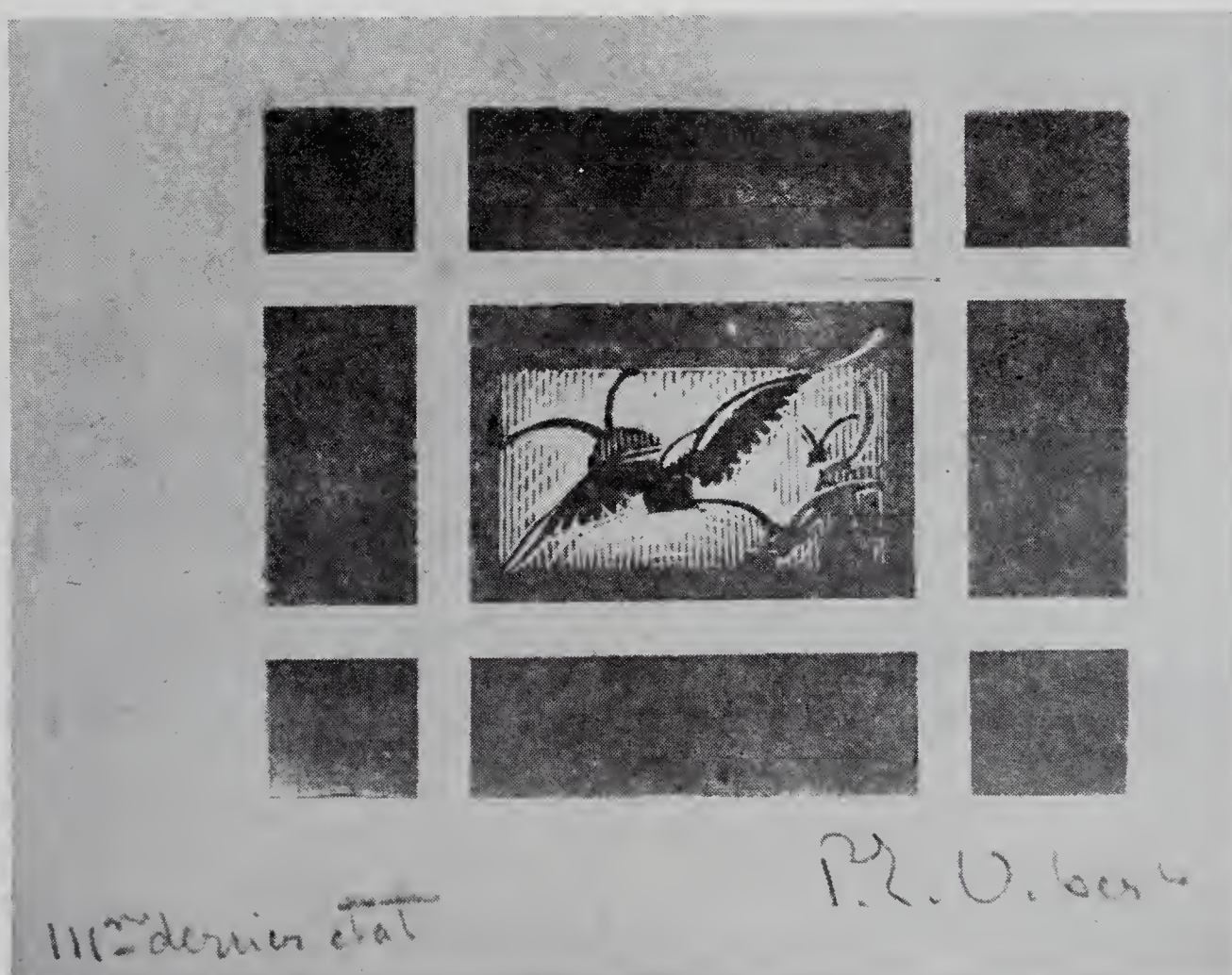
(Continued from JOURNAL No. 42)



C15E-A



C15E-B



C15E-C

Die A**C15E-A**

A1. Typograph die essay for background of the design on grayish-white paper 170 x 200 mm, marked in pencil "1er etat" (1st state). Size of die 75 x 60 mm.

9 b/4 smoky light o-r-orange

Die B**C15E-B**

B1. Typograph die essay for the design on grayish-white paper 175 x 200 mm, marked in pencil "2m etat" (2nd state). Size of die 75 x 60 mm.

9 b/4 smoky light o-r-orange

C15E-C

C1. As B1 but showing further cutting of the vertical background lines to give them more taper toward center; ball added to wingtip at upper right. On grayish-white paper 140 x 123 mm, marked in pencil "111m dernier etat" (3rd last state). Size of die 75 x 60 mm.

9 b/4 smoky light o-r-orange

Postage Dues

By Staempfli & Son, Bern.

1874. Design, dies and brass printing-cliches by Durussel, Bern.

J24P5. 10 Centimes.

Typographed plate (cliche assembly) proofs on granite paper (red and blue fibers), Control Mark "A" (Scott's Wmk. No. 182).

33 b/2 dull light g-y-green frame and 1 i/0 deep red vignette 5.00

Block of 4 20.00

TC5. As J24P5.

11 d/1 dim pale orange frame and 35 i/0 deep green vignette 5.00

Block of 4 20.00

Note: J24P5 and TC5 have been seen also in two blocks of 4 with Control Mark "A" (Scott's Wmk. No. 182) on granite paper (red and blue fibers) separated by a 3 mm vertical gutter.

Official Use

War Board of Trade

By Stolz Printing Plant, Bern

Stolz Overprint Essay



1918. Typographed in black on current stamps; two sheets of 50 of each of eight values were overprinted.

101E-OP6. 3 Centimes.

11 i/1 dim deep orange

102E-OP6. 5 Centimes.

33 k/0 dark g-y-green

103E-OP6. 7½ Centimes.

69 b/5 gloomy light r-v-red

104E-OP6. 10 Centimes.

9 k/0 dark o-r-orange

105E-OP6. 15 Centimes.

61 k/2 dull dark v-r-violet

106E-OP6. 20 Centimes.

7 i/0 deep r-orange and
23 g/1 dim v. faint yellow

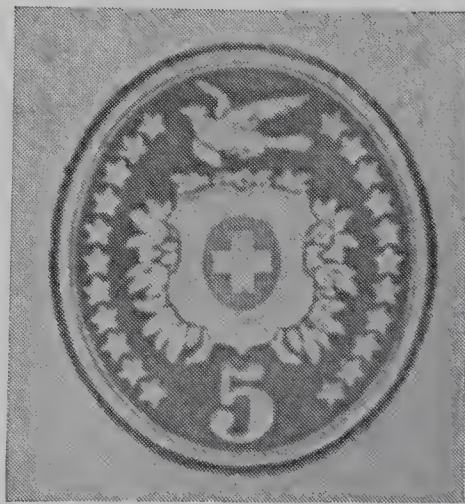
107E-OP6. 25 Centimes.

49 m/0 dusky blue

108E-OP6. 30 Centimes.

11 i/2 dull deep orange and
33 -/4 smoky g-y-green

Stamped Envelopes

**U4P****1867. 30 Centimes.**

Same design as U4P

U7TC2. Cameo printed die proof on 17 g/3 dingy v. faint y-y-orange laid paper, .0035" thick, 8 laid lines in 10 mm. batonne lines on 27 mm. centers.

35 k/0 dark green 2.50

(To be continued)

Its your obligation to E. P. S. to get a new member. Do it now.

U. S. XX Century

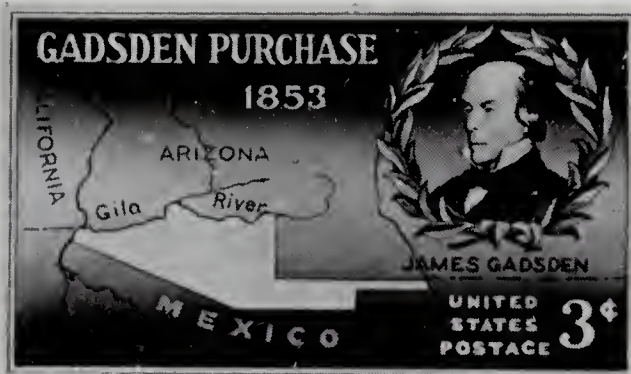
Essay Designs, Models and Proofs

By Sol Glass

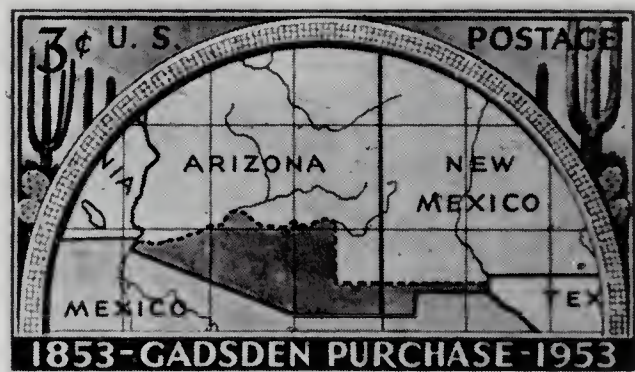
(Continued from JOURNAL No. 42, page 96)

Gadsden Purchase Issue

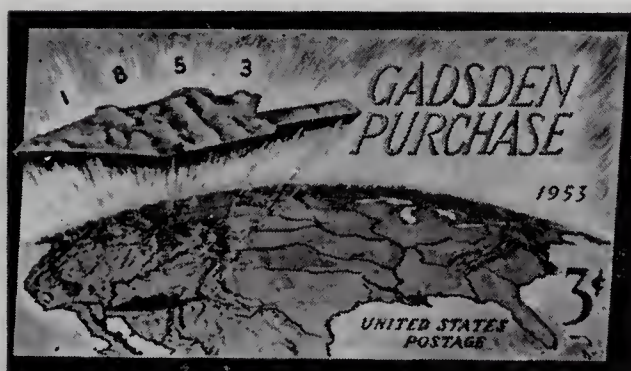
Three Cents—Issued December 30, 1953



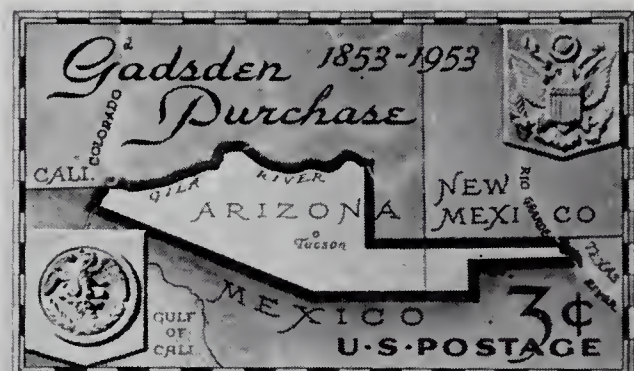
1028E-A. Rejected Essay
Map and James Gadsden



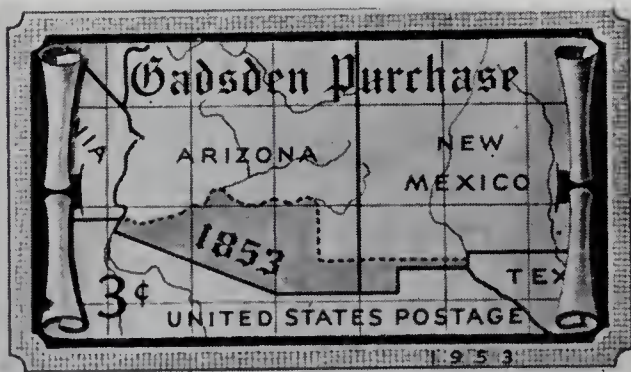
1028E-B. Rejected Essay
Map



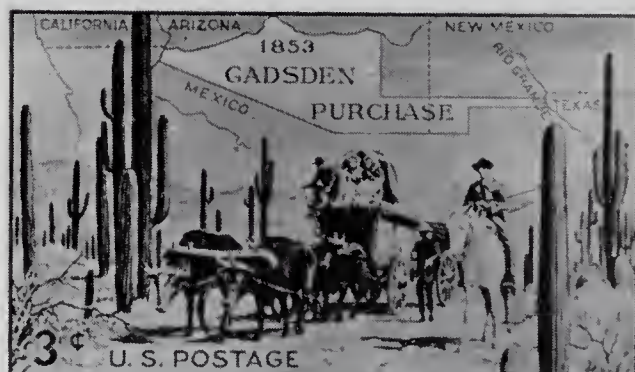
1028E-C. Rejected Essay
Map



1028E-D. Rejected Essay
Map



1028E-E. Rejected Essay
Map



1028E-F. Approved Model
Map and Pioneer Group

Five Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Vignette, Arthur W. Dintaman.

Outline Frame, Lettering and Numerals, Robert W. Jones.

Design Essayed October 1, 1953 to Arthur E. Summerfield, P. M. G.

Model Approved October 5, 1953 by Arthur E. Summerfield, P. M. G.

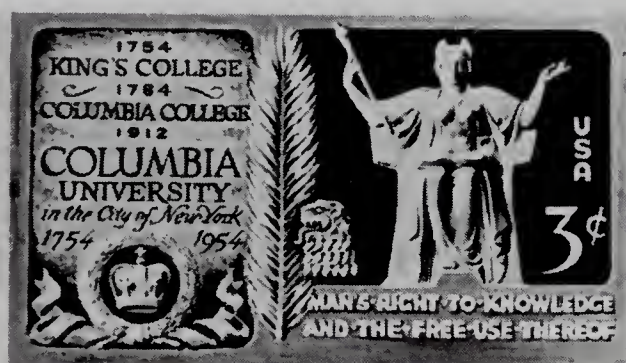
Die Proof Approved November 27, 1953 by Arthur E. Summerfield, P. M. G.

Source of Design

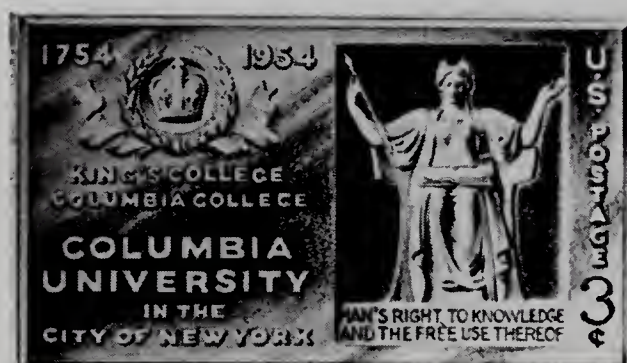
A photograph "Covered-wagon Pioneers of Gold Rush Days in Pageantry for 1940's Golden Gate Exposition at San Francisco," by Gabriel Moulin Studios, from National Geographic Magazine, June 1940, Page 716, and a photograph of the stately "Saguaros" (Cactus), Gilbert Grosvenor, from the National Geographic Magazine, April 1937, Page 522.

Columbia University Issue

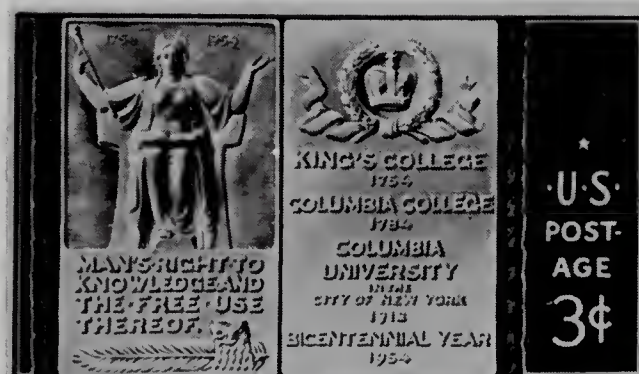
Three Cents—Issued January 4, 1954



1029E-A. Rejected Essay
Bicentenary Device



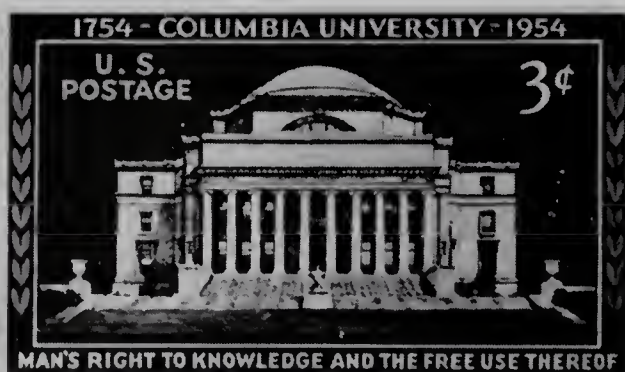
1029E-B. Rejected Essay
Bicentenary Device



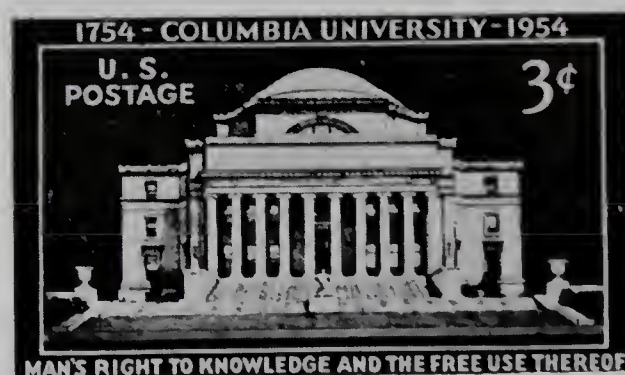
1029E-C. Rejected Essay
Bicentenary Device



1029E-D. Rejected Essay
Bicentenary Device



1029E-E. Rejected Essay
Low Memorial Library



1029E-F. Low Memorial Library
Approved Model

Five Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette, Charles A. Brooks.

Border, Charles A. Brooks.

Lettering and Numerals, John S. Edmondson.

Design Essayed November 9, 1953 to Arthur E. Summerfield, P. M. G.

Model Approved December 1, 1953 by Arthur E. Summerfield, P. M. G.

Die Proof Approved December 16, 1953 by Arthur E. Summerfield, P. M. G.

Source of Design

Photograph of the Low Memorial Library at Columbia University, by Wurts Brothers, from book entitled: "The Pageant of America," published by Yale University Press, Volume 13, page 254.

Ordinary Postage Series of 1954

Eight Cents—Issued April 9, 1954



1030E-A. Rejected Essay
Statue of Liberty



1030E-B. Rejected Essay
Statue of Liberty



1030E-C. Rejected Essay
Statue of Liberty



1030E-D. Rejected Essay
Statue of Liberty



1030E-E. Rejected Essay
Statue of Liberty



1030E-F. Rejected Essay
Statue of Liberty



1030E-G. Approved Model
Statue of Liberty

Six Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Center Vignette, Statue of Liberty, M. D. Fenton.
Frame, Charles A. Brooks.

Lettering and Numerals on Frame, John S. Edmondson.

Lettering, 'In God We Trust', R. K. Barrick.

Design Essayed November 17, 1953 to Arthur E. Summerfield, P. M. G.

Model Approved November 27, 1953 by Arthur E. Summerfield, P. M. G.

Die Proof Approved March 5, 1954 by Arthur E. Summerfield, P. M. G.

Source of Design

An original drawing by Charles R. Chickering.

They Like Us in India

Under the heading "Philately" Jal Cooper devotes his column in the February 28, issue of *The Illustrated Weekly* of India to our own ESSAY-PROOF JOURNAL. The *Illustrated Weekly* of India is a general magazine, similar to the world famous *London Illustrated News*, and enjoys a very substantial circulation. Our sincere thanks to Mr. Cooper for his remarks which follow:

"The magazine, *The Essay-Proof Journal*, published by The Essay-Proof Society of America, is rated throughout the philatelic world as the finest of its kind published anywhere. It is a quarterly published by the Society for its 391 members, surely an astounding number when one considers the very limited interest evinced in essays and proofs by general collectors. To specialists, essays and proofs are the *piece de resistance* in their collections; to a general collector, they are a luxury to be acquired, finance permitting! But are they really philatelic luxuries? Surely not. The essays and proofs open the first chapter of a stamp album of any country, and whenever they appear in a fine array in a collection, they not only embellish the collection for its owner but fascinate the viewer.

The fortieth number of the magazine (October, 1953) recently received by me maintains its usual high standard. The Society spends Rs. 12,000 on the printing charges of the four issues each year. In India, the Empire of India Philatelic Society spends Rs. 2,400 a year for twelve monthly issues of *India's Stamp Journal* to be distributed amongst its 400 members! And the Philatelic Society of India founded in 1887 spends even less than this on its official organ, *The Philatelic Journal of India!*"

The
Essay - Proof
Society

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Officers, Committees, Chapters
Constitution and By-Laws

July, 1954

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July, 1954.

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 794 Demaine, Robert S., 28 Traincroft Road, Medford, Mass. (U. S. Essays and Proofs.)
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- 94 Goldbeck, E. O., 723 Drexel Ave., San Antonio 3, Texas. (U. S. and Possessions.)
- 779 Graham, Richard B., 259 E. Dominion Blvd., Columbus 14, Ohio. (No specialty stated.)
- 816 Graham, Victor E., 124 Manor Ave., Hempstead, N. Y. (Essays and Proofs.)
- 535 Gray, Stephen W., Ph.D., Emory University, Emory University, Ga. (No specialty stated.)
- 474 Greene, Vincent G., 77 Victoria St., Toronto 1, Ont., Canada. (Canada and Provinces.)
- 275 Greenspan, Abraham, 2637 Raleigh Ave., Minneapolis 16, Minn. (U. S. Stamps, Postal Cards, Christmas Seals, etc.)
- 592 Griffith, Glenn R. V., 2447 E. 20 St., Tulsa 4, Okla. (No specialty stated.)
- 60C Griswold, Dean Erwin N., Harvard Law School, Cambridge 38, Mass. (U. S. Revenues.)
- 3C Gros, Julian F., 20 Elinor Place, Yonkers 5, N. Y. (U. S.)
- 270 Gruhl, Clarence J., 4456 N. Prospect Ave., Milwaukee 11, Wis. (U. S. Proofs.)
- 34C Guenther, A. E., 638 Audubon Ave., Pittsburgh 16, Pa. (U. S. 1847 and 1869.)
- 664 Gurney, Kent W., 15 Teaneck Road, Teaneck, N. J. (U. S. Plate Blocks, mint.)
- 812 Haddock, John, 10441—19th Ave. South, Seattle 88, Wash. (U. S. 19th Century.)
- 53C Hahn, Charless, 535 Willow Road, Winnetka, Ill. (Great Britain.)
- 360 Hall, A. H., 3528 Albert St., Regina, Sask., Canada. (British North America, U. S.)
- 152 Hamilton, Earl, 340 Bush St., San Francisco 4, Calif. (Dealer.)
- 516 Handy, B. H., 333 S. Warren St., Syracuse, N. Y. (No specialty stated.)
- 551 Hanna, M. G., 335 Fifth Avenue, Pittsburgh 22, Pa. (Dealer; U. S.)
- 110 Hardie, Robert J., 16 Frances Road, Metuchen, N. J. (Argentine Republic.)
- 566 Harmer, Bernard D., 32 E. 57 St., New York 22, N. Y. (Dealer.)
- 84C Harmer, Gordon R., 560 Fifth Avenue, New York 19, N. Y. (Dealer.)
- 103 Harmer, Henry R., 41 New Bond Street, London, W. 1, England. (Dealer.)
- 487 Harrison, William J., 466 Highland Ave., Orange, N. J. (Obsolete Bank Notes; Engravings.)
- 24C Hartwell, Horace F., 2325 Cass Avenue, Detroit 1, Mich. (No specialty stated.)

- 766 Harvey, Oswald L., 25 E. Mississippi Ave., Silver Spring, Md. (Union of South Africa.)
- 762 Haslett, John W., 12 McLaren Road South, Darien, Conn. (U. S., mint.)
- 273L Heathcote, Miss Metta, 3822 Ninth St. North, St. Petersburg, Fla. (U. S., Confederate States.)
- 769 Hedley, Richard P., 452 Franklin St., Buffalo 2, N. Y. (Canada, Iceland.)
- 168 Heiman, Irwin, 2 West 46 St., New York 19, N. Y. (Dealer.)
- 319 Heizmann, Louis J., 318 N. 5th St., Reading, Pa. (No specialty stated.)
- 16C Hennan, Clarence, M.D. 7602 Paxton Ave., Chicago 49, Ill. (South and Central America.)
- 556 Herbert, Joseph A., 515 E. Capitol St., Washington 3, D. C. (U. S. Revenue Proofs.)
- 33C Herst, Herman, Jr., Shrub Oak, N. Y. (Dealer; U. S.)
- 396 Hickmott, Allerton C., 55 Elm St., Hartford 15, Conn. (U. S., British Colonies.)
- 625 Hicks, Henry D., Bridgetown, N. S., Canada. (Bermuda, Canada, Newfoundland.)
- 488 Higgins, Albert H., 70 University Place, New York 3, N. Y. (Aden, Bermuda, Gold Coast, Palestine.)
- 578 Hoffman, Mrs. Louise S., 1095 Park Avenue, New York 28, N. Y. (Air Mails.)
- 633 Hoffmann, Robert, Estancia "Montezuma", Iriondo, F. C. S. F., Argentina. (Uruguay.)
- 784 Hok, Chua, P. O. Box 691, Manila, Philippines. (No specialty stated.)
- 208 Hokensen, Albert O., Palmerton, Pa. (U. S., Hawaii, British North America.)
- 150 Holcombe, Henry W., 321 W. 94 St., New York 25, N. Y. (Match and Medicines; Beer Stamps.)
- 348 Holmes, L. Seale, M.D., Medical Arts Bldg., London, Ont., Canada. (British North America.)
- 14C Holton, Robert K., Forest Road, Essex Fells, N. J. (U. S. Stamps, Covers, Essays and Proofs; Bank Notes.)
- 579 Hume, Edgar E., Jr., Excelsior, Versailles Road, Frankfort, Ky. (Essays, Proofs and Original Designs.)
- 759 Hunt, Paul E., 4172 W. Avenue 41, Los Angeles 65, Calif. (Cook Islands; Gibraltar.)
- 630 Hunter, Dard, Jr., The Mountain House, Chillicothe, Ohio. (U. S.)
- 298 Hunter, R. C., 2842 W. Grand Boulevard, Detroit 2, Mich. (Canada.)
- 750 Hurt, I. L., 137 Frankland Road, Croxley Green, Herts, England. (Dealer and Collector—Private and Local Posts.)
- 95 Hutchinson, A. C., 665 Lakewood Ave., Detroit 15, Mich. (U. S.)
- 737 Illichman, Frank, Jr., 5667 S. Artesian Ave., Chicago 29, Ill. (U. S. Essays.)
- 734 Irving, Donald, 3641 Redwood Ave., Venice, Calif. (Covers and U. S. Commemoratives.)
- 673 Jacobi, Henri H., 1324 Webster Ave., New York 56, N. Y. (Switzerland.)
- 755 Jacobs, Dr. Lionel J. W., 524 Atchison St., Pasadena 6, Calif. (U. S. 19th Century Essays and Proofs.)
- 353 Jarrett, Fred, Box 302, G. P. O., Toronto, Ont., Canada. (British North America.)
- 603 Jephcott, C. M., Ph.D. 323 Rosemary Road, Toronto 10, Ont., Canada. (British North America.)
- 809 Johnson, Alden Carl, 6 Myles View Place, Willowdale, Ont., Canada. (Dealer.)
- 567 Johnson, H. F., 44 Fleet Street, London, E. C. 4, England. (Dealer, Great Britain; Essays and Proofs of all countries.)
- 773 Johnstone, Donald B., Ph.D., 6 Mayfair St., South Burlington, Vt. (No specialty stated.)
- 449 Juhring, John C., Lew Beach, N. Y. (U. S. 1869 Issue.)
- 223 Jumper, B. Filmore, 5935 Elsinore St., Philadelphia 20, Pa. (Mexican Postal Stationery.)
- 172 Jurgens, A., 26 Woodside Road, Tamboers Kloof, Capetown, South Africa. (Cape of Good Hope, Bechuanaland.)
- 623 Katz, Dr. William A., 140-30 Ash Ave., Flushing, N. Y. (Saar.)
- 787 Keefe, John H., 14211 Delaware Ave., Lakewood 7, Ohio. (All bank note material.)
- 67C Kelleher, Daniel F., 7 Water St., Boston 9, Mass. (Dealer.)
- 771 Kershaw, Franklin E., 3422½ W. Olive Ave., Burbank, Calif. (U. S.)
- 678 Kessler, Arthur I., 551 Fifth Avenue, New York 17, N. Y. (Dealer and Collector, Czechoslovakia; Europe to 1938.)
- 561 Kessler, Fred W., 500 Fifth Avenue, New York 18, N. Y. (Dealer—Air Mails.)
- 723 Kiefaber, W. H., 634 Woods Road, Dayton 9, Ohio. (U. S.)
- 219 Kimmel, A. Murl, Robinson, Kansas. (U. S.; Balbo Flight; Civil War Patriotics.)
- 542 Kiser, A. E., M.D., Imola, Calif. (U. S.)
- 266 Knoth, G. S., P. O. Box 3550, Miami 22, Fla. (Dealer.)
- 102 Kovarik, Frank J., 2502 South Kedzie Ave., Chicago 23, Ill. (Czechoslovakia, U. S.)
- 719 Kugelman, Louis D., 11 Kenilworth Ave., Toledo 8, Ohio. (Czechoslovakia.)
- 580 Lagios, Nick, 710 St. Catherine St., West, Montreal, Quebec, Canada. (Canada, Crete, Epirus, Greece, Thrace.)
- 519 Lancaster, C. Everett, 4554 Lowell St., N. W., Washington 16, D. C. (U. S.)
- 68C Lane, H. H., Ph.D., 1745 Indiana St., Lawrence, Kansas. (U. S. Postal Adhesives.)
- 244 Laney, T. G., 321 S. Boston Ave., Tulsa 3, Okla. (No specialty stated.)
- 255 Lange, William C., 532 S. Buena Vista St., Redlands, Calif. (U. S.)
- 667 Langsam, Murray M., Sound View P. O. Box 17, Bronx 72, N. Y. (Dealer—U. S.)
- 813 Larsen, R. W., c/o R. W. Larsen Hubbard, 4526 Katherine Ave., Sherman Oaks, Calif. (Revenues and Fiscals of the World.)
- 713 Lea, William E., 14 Exchange St., Manchester 2, England. (Dealer and Collector—Color Trials, Essays and Proofs of British Colonies.)

- 113 Lederer, Howard A., 1075 Park Avenue, New York 28, N. Y. (U. S.)
- 738 Lee, Dr. Robert C. H., 1106 Punchbowl St., Honolulu, Hawaii. (China, Hawaii.)
- 778 Lephart, Charles H., 1695 W. 3rd Ave., Columbus 12, Ohio. (China; Highway Post Offices; Precancels.)
- 125 Lewinson, Leonard J., 525 West End Ave., New York 24, N. Y. (Dealer—U. S. Envelopes.)
- 712 Licht, Lawrence C., 19 Knickerbocker Road, Englewood, N. J. (U. S.)
- 112 Lidman, David, 6 Sixth Street, Park Ridge, N. J. (U. S., France.)
- 826 Liggett, Ernest J., Route 1, Collinsville, Okla. (U. S.—Mint.)
- 534 Limpert, Dr. Frank A., 740 W. Gardenia Ave., Royal Oak, Mich. (U. S. Postage, Fractional Currency.)
- 61C Linn, George W., Howey-in-the-Hills, Fla. (Various special fields.)
- 141 Little, Philip, Jr., R. F. D. 5, Wayzata, Minn. (U. S. Revenues.)
- 765 Loizeaux, Elie T., 45 Wilmot Road, New Rochelle, N. Y. (No specialty stated.)
- 56C Long, Elmer R., 112 Market St., Harrisburg, Pa. (Dealer.)
- 78C Lott, Charles A., 25 Llewellyn Ave., Bloomfield, N. J. (U. S.)
- 156 Lowe, A. L. Jr., M.D., P. O. Box 38, Robinson, Ill. (No specialty stated.)
- 217 Lowe, Robson, 50, Pall Mall, London, S. W. 1, England. (Dealer; Publisher.)
- 518 Lowenstam, Benjamin G., 10 Selkirk Road, Brighton 46, Mass. (U. S. Postal Cards; General.)
- 789 Lyman, Robert W., 6 Myles View Place, Willowdale, Ont., Canada. (Dealer—Classics.)
- 469 Lynn, Major William H., 70 Blair Road, Galt, Ont., Canada. (Eire, Canada.)
- 175 Lyon, Stephen C., 51 Empire St., Providence 3, R. I. (Dealer.)
- 324 MacBride, Van Dyk, 744 Broad St., Newark 2, N. J. (Confederate States.)
- 730 MacNair, James Duncan, 26 Rockhill Road, Roslyn Heights, N. Y. (Dealer.)
- 375 Makepeace, Colin MacR., 1030 Hospital Trust Bldg., Providence 3, R. I. (Canadian Revenue Proofs.)
- 438 Mandos, Joseph, 6816 Paschall Ave., Philadelphia 42, Pa. (Guatemala; Central America.)
- 482 Marler, George C., 1559 McGregor St., Montreal, Quebec, Canada. (Canada 1911-1925.)
- 598 Martin, George M., 902 Larson Bldg., Yakima, Wash. (Postal Cards.)
- 823 Martin, Harry, Jr., 1152 Yonge St., Toronto, Ont., Canada. (Dealer.)
- 801 Martin, W. F. B., 249-251 Argyle Ave., Ottawa, Ont., Canada. (Canadian Cancellations and Prince Edward Island.)
- 791 Massey, Kenneth C., 42 York St., Lambertville, N. J. (No specialty stated.)
- 796 McCoy, Mrs. Ethel B., 65 W. 54 St., New York 19, N. Y. (Expositions; U. S. Plate Numbers.)
- 66C McFadden, Charles D., P. O. Box 737, Portland, Maine. (U. S. Essays and Proofs.)
- 665 McInroy, D. H., 1603 15th Avenue S. W., Seattle 66, Wash. (U. S. 19th Century.)
- 740 McVickar, David L., M.D., 22139 Carbon Mesa Road, Malibu, Calif. (Hejaz, Nejd, Persia, Trans-jordan.)
- 368 Mellen, Wilson, Box 1232, Place d'Armes, Montreal, Quebec, Canada. (British North America.)
- 218 Miller, Clarence E., 1051 Elmwood Ave., Columbus 12, Ohio. (U. S.)
- 180 Miller, Michael, 26 S. Calvert St., Baltimore 2, Md. (U. S., Danish West Indies.)
- 674 Miller, Mrs. Ruth B., 425 Fairacres Road, Omaha 3, Neb. (U. S. Stamp and Bank Note Proofs.)
- 760 Minnigerode, Meade, 9 Little Point St., Essex, Conn. (U. S. 1847-1893.)
- 655 Minuse, Kenneth, 1236 Grand Concourse, New York 56, N. Y. (Newfoundland.)
- 775 Molesworth, Jack E., 102 Beacon St., Boston 16, Mass. (Dealer, U. S. and Confederate States.)
- 236 Monroe, William H., 132 W. Ellsworth St., Salina, Kansas. (U. S.)
- 745 Moran, George E., 1924 Belmont Road, N. W., Washington 9, D. C. (Austria, Hungary, German States.)
- 4C Morris, Thomas F., 19 West Drive, Larchmont, N. Y. (Essays and Proofs of all countries.)
- 241 Mozian, Herant, 505 Fifth Avenue, New York 17, N. Y. (Dealer.)
- 689 Mueller, Barbara R., 1112 Linden Ave., Jefferson, Wis. (Postal Stationery.)
- 423 Muscalus, John A., Ph.D., 11 Blaine Ave., Buffalo 8, N. Y. (Obsolete Bank Notes.)
- 748 Nagy, Stephen K., Jr., 8 South 18 St., Philadelphia 3, Pa. (Dealer.)
- 140 Neinken, Mortimer L., 5500 15th Ave., Brooklyn, N. Y. (U. S.)
- 635 Newman, Ben B., 175 W. Jackson Blvd., Chicago 4, Ill. (U. S. 1851 1c.)
- 668 Newman, Mrs. Emilie, 420 Fullerton Parkway, Chicago 14, Ill. (U. S. No. 210.)
- 705 Newmann, Paulette, 575 Riverside Drive, New York 31, N. Y. (Dealer.)
- 727 Nimick, Tyson, New Hope, Pa. (U. S. 3c 1861-67 and 1st Issue Revenues.)
- 486 Nordstrom, G. C., P. O. Box 4025, Tulsa 9, Okla. (Fractional Currency and Obsolete Bank Notes.)
- 517 Okon, H. C., P. O. Box 316, Clifton, N. J. (U. S.)
- 681 Ostrow, Pierson, P. O. Box 121, Elizabeth, N. J. (Collector-Dealer; Italy, Luxemburg.)
- 157 Palmer, Derek, Casilla 2393, Santiago de Chile, Chile. (Poland; South American Essays and Proofs.)
- 799 Parker, Ralzemond B., Thomas Wynne Apts., A-219, Wynnewood, Pa. (U. S.; British North America; Covers.)
- 658 Pearen, A. W., 3308 Yonge St., Toronto 12, Ont., Canada. (Canada, British Columbia.)
- 805 Peckmore, Harry L., 138 Francis Place, Hillside, N. J. (No specialty stated.)
- 127 Pelander, Carl E., 545 Fifth Avenue, New York 17, N. Y. (Dealer—Scandinavia; U. S. No. 210.)
- 417 Pelletier, Burroughs, 84 St. Louis Road, Quebec, Canada. (No specialty stated.)
- 224 Percival, Milton F., M.D., 2332 S. Broad St., Philadelphia 45, Pa. (U. S. Postage and Revenues.)
- 465 Perry, Elliott, P. O. Box 333, Westfield, N. J. (Dealer—U. S. 19th Century.)

- 38C Perry, Thomas D., 301 E. Main St., Moorestown, N. J. (U. S. Envelopes.)
- 650 Peterman, William C., 153 Westville Ave., Caldwell, N. J. (U. S., British North America.)
- 472 Peters, Reimers A., 17200 Fairfield Ave., Detroit 21, Mich. (British North America, Mexico.)
- 539 Phillips, Richard E., Room 601, 38 S. Dearborn St., Chicago 3, Ill. (U. S.)
- 537 Pierce, Arthur D., P. O. Box 1, Haddonfield, N. J. (Dealer; Bermuda, St. Vincent.)
- 356 Pierce, Clare Eugene, P. O. Box 385, Jackson, Mich. (British Colonies.)
- 101 Pierce, William S. F., Atco Ave., Atco, N. J. (No specialty stated.)
- 638 Planas, Dr. B. Cruz, Ave. Presidentes 406, Havana, Cuba. (Cuba.)
- 742 Plass, R. J., 112 N. Harvard Blvd., Los Angeles 4, Calif. (Argentine Republic.)
- 610 Pollock, Dr. Herbert, 20 E. Jackson Blvd., Chicago, Ill. (Bergedorf, Brunswick, Old German States.)
- 818 Poole, Ernest E., P. O. Drawer 8, Edmonton, Alta., Canada. (Newfoundland and Canada.)
- 151 Pope, John D., III, 4 St. James Court, Webster Groves 19, Mo. (U. S., especially Depts., including Essays and Proofs.)
- 815 Purdy, Robert G., 310 Glen Manor Drive, Toronto 8, Ont., Canada. (Collector-Dealer—British North America.)
- 647 Queyroy, Edmond, 27 E. 95 St., New York 28, N. Y. (Dealer—France.)
- 569 Rachitoff, J. Santiago, Palacio Salvo, Montevideo, Uruguay. (Dealer.)
- 646 Rampacher, Paul F., Szentkiralyi U. 35, Budapest VIII, Hungary. (Non-Postal Stamps and Proofs.)
- 471 Randolph, John W. F., 108 Richbell Road, Mamaroneck, N. Y. (Sudan, Latin America.)
- 296 Rasmussen, Andrew P., 1610 Metropolitan Ave., New York 62, N. Y. (U. S. Proofs and Origin-of-Design Facsimiles.)
- 434 Ray, Samuel, 350 Oakdale Ave., Chicago 14, Ill. (China, Offices in China, Mongolia.)
- 207 Raymond, Wayte, Montauk, N. Y. (Essays and Proofs of U. S. Currency and U. S. Stamps.)
- 86C Reeves, Ben, 4429 N. Keystone Ave., Chicago 30, Ill. (France; Color Proofs of various countries; Forgeries.)
- 12C Rich, Stephen G., Ph.D., 13 Otsego Road, Verona, N. J. (Southern African Countries, including Essays and Proofs; Poland to 1870; U. S. Telegraphs.)
- 703 Richardson, Edward A., 217 Colombia St., Ithaca, N. Y. (Canada.)
- 725 Rider, Col. John F., 480 Canal St., New York 13, N. Y. (Chile.)
- 55C Rippner, Philip, 1174 E. 21 St., Brooklyn 10, N. Y. (Fractional Currency; Medals.)
- 744 Rochlin, Phillip, 166 Scholes St., Brooklyn 6, N. Y. (No specialty stated.)
- 643 Rohloff, Paul C., 22 W. Monroe, Chicago 3, Ill. (U. S. 19th Century 5c Stamps.)
- 19C Rosell, Frank W., 291 Myrtle Ave., Albany 8, N. Y. (U. S.)
- 741 Rosende S., Hugo, Avenida Los Leones 73, Santiago de Chile, Chile. (No specialty stated.)
- 649 Ross, C. R., 309 E. Main St., Okmulgee, Okla. (Paper Money; Coins; Commemorative Stamps.)
- 568 Roth, Douglas, "Fairways", Mona Crescent, Newlands, Cape Province, South Africa. (Dealer—Classic Issues.)
- 702 Routhier, Romeo J., 32 Champagne Ave., Laconia, N. H. (Guatemala.)
- 817 Rowe, Henry Howard, 31 DeGaulle Blvd., Ottawa, Ont., Canada. (British Empire.)
- 451 Russell, George E., 71 Prospect St., Peabody, Mass. (U. S. Revenues.)
- 695 Savitzky, N. V., 14 Bogardus Place, Apt. 4-T, New York 27, N. Y. (Russia.)
- 795 Schilke, Oscar G., Cooke Lane, Beacon Falls, Conn. (No specialty stated.)
- 724 Schiller, Royal A., 969 S. Lincoln Ave., Salem, Ohio. (U. S.; Confederate States Stamps, Covers, etc.)
- 688 Schmider, H. R., 259 E. 7 St., Clifton, N. J. (U. S.)
- 334 Schrader, Col. Otto H., 1229 W. Foster Ave., Chicago 40, Ill. (U. S. and Possessions.)
- 576 Schulman, Hans M. F., 545 Fifth Avenue, New York 17, N. Y. (Netherlands and Colonies.)
- 75C Schuman, A. J., 107 Paterson St., New Brunswick, N. J. (U. S.)
- 363 Scofield, Thomas E., 1325 Rialto Bldg., Kansas City, Mo. (No specialty stated.)
- 824 Scott, W. J., 17 Lonsdale Road, Toronto 7, Ont., Canada. (British North America.)
- 772 Scottino, Robert L., 2932 Valentine Ave., New York 58, N. Y. (U. S., Canada, France, United Kingdom.)
- 245 Seebe, Roger A., 156 Pinehurst Ave., New York 33, N. Y. (U. S. including Postal Stationery and Proofs.)
- 609 Sellers, F. Burton, 134 Altamont Ave., Tarrytown, N. Y. (U. S., British North America, Haiti.)
- 687 Serebrakian, Souren, 15 Park Row, New York 38, N. Y. (Dealer.)
- 161 Serphos, Norman, 24 Keogh Lane, New Rochelle, N. Y. (Dealer.)
- 283 Shaeffer, J. Wilbur, Jr., 202 Main St., Reisterstown, Md. (U. S., Obsolete Bank Notes.)
- 618 Shafer, Clifford W., 1644 Jonathan Ave., Cincinnati 7, Ohio. (Costa Rica.)
- 476 Shatzer, J. B., P. O. Box 3200, Dilworth Station, Charlotte, N. C. (U. S. and Possessions.)
- 776 Shorney, Clifford R., 72 Cumberland Drive, Port Credit, Ont., Canada. (British North America.)
- 722 Shure, S. N., 225 W. Huron St., Chicago 10, Ill. (Palestine, Israel.)
- 386 Silberstein, Milton L., 1607 Francis St., Houston 4, Texas. (Locals, Revenues, Telegraphs.)
- 200 Simons, C. Dewar, 3rd, Seagate Road, Staten Island 5, N. Y. (No specialty stated.)
- 663 Simpson, Robert C., 13217 Vassar Drive, Detroit 35, Mich. (U. S. Revenues; Match and Medicines.)
- 711 Sinclair, Carroll T., 7051 Penn Ave., Pittsburgh 8, Pa. (No specialty stated.)
- 148 Singmaster, J. Arthur, 46 Durham Road, Bronxville 8, N. Y. (U. S., British North America.)
- 497 Sissons, James N., 204 Glenrose Ave., Toronto, Ont., Canada. (Dealer—British North America.)

- 728 Slabaugh, Arlie, P. O. Box 34, Artie, West Virginia. (Collector-Dealer; Historical Money.)
- 677 Slawsby, Archie M., 92 Main St., Nashua, N. H. (U. S., Belgium, Luxemburg.)
- 810 Slawson, George C., Craftsbury Common, Vt. (U. S. Envelopes and Postal Cards.)
- 149 Sloane, George B., 116 Nassau St., New York 38, N. Y. (Dealer.)
- 499 Sloss, James O., M.D., 1417 Third St., Beaver, Pa. (Proof and Pattern Coins; U. S. Stamp Proofs.)
- 661 Smart, James D., 583 Mary St., Oshawa, Ont., Canada. (Early Canadian.)
- 822 Smedley, Glenn B., 7644 Essex Ave., Chicago 49, Ill. (Bank Notes.)
- 42CH Smeltzer, Chester A., 66 West Broadway, New York 7, N. Y. (U. S.)
- 546 Smeltzer, Mrs. Mary E., East Gate, Ramsey, N. J. (No specialty stated.)
- 672 Smith, Parker B., 181 Lynn St., Peabody, Mass. (U. S.)
- 793 Smythe, Donald D., 835 Turk St., San Francisco 1, Calif. (Brazil; Subequatorial Africa.)
- 587 Spain, Cornelius W., 3301 Wiscasset Road, Dearborn, Mich. (Canadian Revenues.)
- 659 Spalding, Philip, Box 24, Locust, N. J. (Guatemala.)
- 570 Spees, Lyle, Box 95, Station C, Grand Rapids, Mich. (U. S. 1847-70.)
- 304 Stagg, A. C., 622 Orchard Ave., Lexington 35, Ky. (Bosnia.)
- 184 Steinbrugge, Karl V., 6851 Cutting Blvd., El Cerrito 6, Calif. (No specialty stated.)
- 159 Steinway, Theodore E., 109 W. 57 St., New York 19, N. Y. (Many specialties.)
- 780 Stevens, Theodore A., 1197 Elmwood Ave., Columbus 12, Ohio. (U. S.; General; British North America.)
- 788 Stewart, Willard D., 535 Teaneck Road, Teaneck, N. J. (Dealer. Used British Colonials.)
- 376 Stitt, William B., 70 Pine St., New York 5, N. Y. (U. S., British North America, British West Indies.)
- 782 Stokes, James, 254 Conway St., Winnipeg, Manitoba, Canada. (British North America and Canada Revenues.)
- 167 Stryker, S. Kellogg, 731 Midland Road, Oradell, N. J. (Dealer.)
- 470 Sweetland, Mark W., Jr., 4052 Vinedale Ave., Cincinnati 5, Ohio. (U. S.)
- 746 Sylvor, Leo J., 540 W. 21 St., New York 11, N. Y. (U. S.—President Harding.)
- 790 Tainter, John S., 121 Blossom St., Fitchburg, Mass. (U. S. Currency.)
- 379 Tarallo, George, c/o H. E. Harris & Co., 108 Massachusetts Ave., Boston 17, Mass. (Dealer.)
- 422 Tarkatow, E. A., 8447 Sylmar Ave., Van Nuys, Calif. (U. S.)
- 133 Thompson, Eric Steen, 843 E. 33 St., Erie, Pa. (U. S.)
- 400 Thorp, P. H., 27 Koclas Drive, Netcong, N. J. (Dealer—U. S. Envelopes.)
- 221 Thrall, E. W., 610 Arlington Ave., Berkeley 7, Calif. (Postage Dues.)
- 510 Timmermann, Victor Carl, AMC (LA) N. A. S., Lakehurst, N. J. (Production Methods; Freaks; Oddities.)
- 424 Tipton, John L., 777 Northview Ave., Columbus 3, Ohio. (General.)
- 134 Todd, W. Parsons, 56 Hill St., Morristown, N. J. (U. S.)
- 281 Tolman, Henry, II, Orange Center Road, Orange, Conn. (U. S. Revenues.)
- 49C Turner, George T., 34-52 73rd St., Jackson Heights, N. Y. (U. S. Revenues; Philatelic Literature.)
- 448 Useller, James W., 2192 Warren Road, Lakewood 7, Ohio. (Postal Cards.)
- 118 Vanderbilt, Clinton B., 7 Mountain Terrace, Upper Montclair, N. J. (U. S. 1851 1c Type 4.)
- 814 Van Noten, Jean, 151 E. Palisade Ave., Apt. C-6, Englewood, N. J. (No specialty stated.)
- 71C Van Sant, Frank R., Sparta, N. J. (U. S.)
- 222 Velek, John, 2229 Kimball Ave., Chicago 47, Ill. (Czechoslovakia.)
- 418 Waldbaum, Sidney, P. O. Box 537, Grand Island, Neb. (No specialty stated.)
- 806 Ward, Albert H., 120 Lewis St., Ottawa, Ont., Canada. (Canada.)
- 694 Ward, Philip H., Jr., 1616 Walnut St., Philadelphia 3, Pa. (Dealer—U. S. and Classic Issues.)
- 350 Wasko, Frank, 193 Lanza Ave., Garfield, N. J. (No specialty stated.)
- 395 Webb, William C., 38 Norman Road, Newark 6, N. J. (Liechtenstein.)
- 264 Webster, T. K., Jr., Route 3, Oregon, Ill. (U. S. 3c 1857.)
- 811 Wegg, George S., 32 Oxtown Ave., Toronto 7, Ont., Canada. (British North America, Denmark.)
- 405 Wellburn, Gerald E., Deerholme, Duncan, British Columbia, Canada. (British Columbia, British North America, Great Britain.)
- 461 Westphal, Mrs. Olive M., P. O. Box 1243, Joliet, Ill. (U. S. Proofs; British Colonies.)
- 20C White, Marcus W., 15 Sherburne Ave., Worcester 5, Mass. (U. S. Envelopes.)
- 718 Wilcox, Gaylord P., Puhi, Kauai, Hawaii. (U. S., Hawaii.)
- 808 Wiley, C. F., 110 Henry Road, Merrick, N. Y. (U. S., including Postal History.)
- 199 Windner, Julius, 1728 Marlton Ave., Philadelphia 4, Pa. (Austria, Lombardy Venetia.)
- 616 Winkler, Virgil, Creole Petroleum Corp., Apartado 889, Caracas, Venezuela. (Engraving Quality.)
- 98 Wise, Paul, 505 Fifth Avenue, New York 17, N. Y. (Foreign Essays, Proofs, Reprints, etc.)
- 382 Wolf, Paul, Jur. D., 433, Strand, London, W. C. 2, England. (Dealer—Early Classics.)
- 632 Womack, Robert P., 154 Orchard Place, Ramsey, N. J. (U. S.)
- 251 Wong, Honki L., 778 Calmar Ave., Oakland 10, Calif. (China.)
- 436 Wray, George B., 330 E. 43 St., New York 17, N. Y. (U. S.; U. S. Sanitary Fairs; Philatelic Sheets.)
- 457 Wylie, William W., c/o Western Stamp Collector, Albany, Ore. (Philatelic Literature.)
- 77C Zalevsky, Sam, 963 Troy St., Denver 8, Col. (U. S.)
- 15C Zervas, Hans G., 40 Worth St., New York 13, N. Y. (Eire.)

The Essay-Proof Society Constitution

As Adopted at New York, October 27, 1943.

Article I

Name

The name of this Organization shall be the ESSAY-PROOF SOCIETY (E.P.S.)

Article II

Objects

The objects of this Society shall be the promotion of collecting and study of the essays and proofs of stamps and paper money of all nations; the encouragement of research; the dissemination of literary and historical information thereon; the authorization, sponsorship of, and encouragement of exhibitions and displays thereof; the granting of honorary awards for distinguished attainments therein; the acquisition and maintenance of a library and reference material pertaining to our objects; the receiving and holding by gift, devise, or purchase of same for the benefit of our members, but in no instances for pecuniary profit; the encouragement and assistance to its members in acquiring and disposing of essays and proofs; and the promotion of good fellowship among its members.

Article III

Members

Section 1. Any adult person of good character, interested in the objects of this Society, may be elected a member by the Board of Directors subject to the provisions of the By-Laws.

Section 2. The Classes of members shall be Honorary, Life, Contributing, Active, and Junior. Honorary and Junior members shall not be eligible to vote, nor for election as Directors.

Article IV

Directors

Section 1. The affairs of this Society shall be managed and controlled by a Board of Directors in accordance with this Constitution and the By-Laws and subject to adopted motions or resolutions by the members at the meetings of the Society.

Section 2. The Board of Directors shall consist of twelve (12) members composed of three (3) annual classes of four (4) to be elected by the members. At the first election four Directors shall be elected for three years, four for two years, four for one year, and each year thereafter four directors shall be elected for a term of three years. Not more than two directors in any annual class of four shall be engaged in philatelic or numismatic business.

Section 3. The Board of Directors shall have the power temporarily to fill, until the next annual election, all vacancies that may occur in its body, by a majority vote of the Directors present at any meeting of the Board.

Section 4. The Board of Directors shall meet immediately after the annual election of the Society and shall elect the Society officers by a majority vote of Directors from among those constituting the Board, a President, First Vice President, Second Vice President, Secretary, International Secretary, and Treasurer, none of whom shall be engaged in philatelic or numismatic business, who shall hold office for one year or until their successors are elected.

Section 5. The Board of Directors shall have the power to elect or appoint others than Directors as Assistant to any of the elected officers but without such officer's powers, with definite designation of duties and with compensation, if any, to be determined at time of such appointment.

Section 6. The Board of Directors shall have the power and authority to hold and receive by purchase, grant, gift, or devise, such property as provided in Article II, and by two-thirds vote of the whole Board may accept deeds of trust and may appoint individual Trustees not to exceed three, for care, custody and management of any or all of the property of this Society subject to the directions of the Board. Such Trustees shall be appointed for such periods as the Directors may decide, but not to exceed a period of three years each.

Section 7. The Board of Directors may be convened in session by the President, or by any three (3) members of the Board, for the general transaction of business or special matters as may be specified in the call of the meeting. It may take votes on clearly stated matters by mail to the President and upon his

certification shall be recorded by the Secretary who shall notify each Director of the vote, or submit any amendment for further vote of each Director. The Directors shall promptly reply and vote on each such communication within three days of its receipt.

Section 8. The Board of Directors may by two-thirds vote replace any officer or appointee for inaction or other cause.

Section 9. Seven Directors shall constitute a quorum for any Board meeting or mail vote.

Article V

Duties of Officers

Section 1. The *President* shall preside at all meetings of the Society and of the Board of Directors. He shall with advice and approval of the Board designate all appointees, all Standing Committees and such Special Committees as may from time to time be required, and he shall be ex-officio a member of all committees. Upon instruction of the Board of Directors he shall execute in behalf of the Society all contracts and other legal papers. He shall exercise general supervision and performance of all officers, committees and business of the Society. He shall with the Treasurer sign all warrants for payment of bills authorized by the Board of Directors.

Section 2. The *First Vice President* and *Second Vice President* in the order named shall in the absence of the President execute all the duties of the President and act in his place.

Section 3. The *Secretary* shall be subject to direction by the President and keep a minute record of all meetings of the Society and of the Board of Directors, in books belonging to the Society and provided for that purpose. He shall be the custodian of all records and correspondence. He shall be the English language corresponding officer of the Society, give notices of all meetings of the Society and Board of Directors, shall keep all membership and other records of the Society, and in general perform all usual duties incident to his office. He shall receive and pay monthly to the Treasurer all funds collected by him from any source. He shall submit monthly to the Board of Directors all applications for membership and shall keep all membership records and publish same and all other proposals in the Journal of the Society. The membership records shall be complete as to the application, admission, death, resignation, suspension, or reinstatement.

Section 4. The *International Secretary* shall conduct all correspondence for the Society and Board of Directors with individuals or societies in non-English-speaking countries, and shall assist all directors or members with such correspondence when requested. In the absence or temporary incapacity of the Secretary he shall perform all the duties of the Secretary. He shall report to the Board of Directors any publications in foreign journals that affect the interests of this Society or its individual members.

Section 5. The *Treasurer* shall receive and have charge of all monies, property and securities of the Society and deposit all funds to the account of the Society in a bank approved by the Board of Directors. He shall collect all dues and accounts of the Society Journal and make monthly detailed reports of all receipts and disbursements to the President for the Board. He shall, with the President, sign all warrants for expenditures which shall be approved by the Board of Directors. He shall make an annual report and complete financial statement for the fiscal year to the Annual Meeting of the Society, which shall be published in the Society Journal promptly after it has been officially audited.

Article VI

Suspension and Expulsion of Members

Section 1. Any member of the Society may be suspended for cause by a majority vote of the Board of Directors, for such periods as the Board shall decide.

Section 2. Any member of the Society may be expelled for cause by a two-thirds vote of the Board of Directors. Such action shall be taken only after a thirty days notice in writing shall have been mailed registered to the member, together with a copy of the charges which may be preferred by the Board of Directors or any member, and a date set for a hearing by the Board of Directors at which the member may present his defense. Such hearings may be held at a meeting of the Board or by mail as provided in Article IV, Section 7.

Article VII

Fiscal Year and Meetings

Section 1. The fiscal year of this Society shall begin annually on July first.

Section 2. The annual meeting of this Society and election of Directors shall be held at such time and place as the Board of Directors shall determine, between June first and October first. Recommendations to the Board may be made by resolution of the previous annual meeting of the Society.

Section 3. Special meetings of the Society may be called by the Board of Directors by notice mailed to each voting member. The call for the meeting shall specify the purpose of the meeting, and no other business may be transacted at such meeting.

Article VIII

Amendments

This Constitution may be amended by a two-thirds vote of the members voting by mail in the manner provided in Article IV, Section 7, providing that both existing and proposed Article and Section be fully published in the Society Journal and sent to each member at least thirty days prior to the specified date of closing the ballot.

APPROVED Oct. 27, 1943.

COMMITTEE ON CONSTITUTION & BY-LAWS

(Signed) CHESTER A. SMELTZER, T. F. MORRIS, FRANK W. ROSELL

By-Laws

Article I

Membership

Section 1. *Honorary Members* shall be such persons as the entire Board of Directors may deem deserving of such honor. Honorary Members will not pay dues but shall have all the privileges of Society Membership except voting and election to office.

Section 2. *Life Members* shall be those active members who have paid one hundred dollars for such membership, and shall thereafter be exempt from all dues and assessments. The fund received from Life Membership fees shall be a permanent investment of the Society as may be determined by the Board of Directors, and only the interest therefrom shall be paid into the general fund of the Society. Life Members shall have full privilege of voting and holding office.

Section 3. *Contributing Members* for any fiscal year shall be such active members as in any fiscal year shall pay dues of \$10.00 or more. A separate list of such members with amounts of their contributions shall be published in the Treasurer's annual report. The amount of all Contributing Members' fees paid in excess of one (1) dollar shall be kept in a separate fund and at least two (2) dollars applied to the subscription, and the balance toward extra expense of publication of the Society Journal. Contributing Members shall have the same privileges as Active Members.

Section 4. *Active Members* shall be those persons of good character over twenty-one years of age who shall be elected by the Board of Directors. The annual dues of Active Members shall be three (3) dollars, two (2) dollars of which shall be applied as subscription to the Society Journal and paid into such fund. Active Members shall have all privileges of voting and of holding office as provided in the Constitution and these By-Laws.

Section 5. *Junior Members* shall be those persons under twenty-one (21) years of age and over fourteen (14) years of age who shall be guaranteed by an adult member of this Society. Upon becoming twenty-one (21) years of age they shall automatically become Active Members. Junior Members shall pay the same dues as Active Members but shall not have the privilege of voting nor of holding office.

Section 6. Any Society which engages in activities related to those of the Essay Proof Society may be admitted as a *Corresponding Member*, with the same privileges as an Active Member. A Corresponding Member society shall be entitled to only one vote.

Section 7. All those members whose annual dues were paid prior to the Organization Meeting of this Society on October 27, 1943, shall be known as *Charter Members*.

Section 8. *Applications for Membership* in this Society shall be in writing and in such form and under such conditions as the Board of Directors may prescribe, and shall be accompanied by the dues due to the next first day of July in sum of twenty-five cents for each month or portion thereof. If an application is not accepted, the accompanying dues shall be forthwith returned to the applicant.

Section 9. *Admission to Membership*. Upon receipt of an application for membership, notice thereof shall be published in the Society Journal in such form and for such period as the Board of Directors shall prescribe. Thirty days after such publication and after such investigation as shall satisfy the Board of Directors as to the advisability of admitting the applicant to membership, they may elect or reject such applicant, and if elected his name and address shall be published in the list of new members in the next issue of the Society Journal.

Section 10. *Non-payment of Dues.* Any member in arrears for dues or other indebtedness to the Society for a period of three months shall be certified to the Board of Directors by the Treasurer. If such arrears are not paid within such time as the Board of Directors may determine, the Board shall order such member dropped from membership, and all his rights and privileges in the Society shall thereupon terminate, and a list of such dropped members shall be published in the Secretary's report.

Section 11. *All Resignations*, when accepted and all indebtedness paid, shall be promptly published in the Society Journal.

Section 12. *Reinstatement.* A former member whose resignation was accepted may make application for reinstatement in the same form and manner as for Active Membership and the application shall take the same course of procedure. The applicant, if elected, shall not be assigned his former membership number, but shall receive membership number as a new applicant.

Article II

Committees and Appointees

Section 1. The annual *Standing Committees* as provided in Article V, Section 1 of the Constitution, whose duties shall be prescribed by the Board, shall be—

Finance	Recruiting	Exhibition
Constitution and By-Laws	Awards	Chapters and Units
Resolutions	Journal	Auditing
Publicity	Catalog	

The Chairman of a Standing Committee shall preferably be a Director of this Society, except the Auditing and Resolution Committees.

Section 2. *Appointees* as provided in the Constitution, Article IV, Section 5, shall include an *Attorney*, an *Editor* and a *Business Manager* of the Society Journal, and a *Librarian*. The duties of all appointees shall be prescribed in writing by the President with approval of the Board of Directors.

Article III

Meetings

Section 1. *The Annual Meeting, Convention*, or any other special meeting of this Society shall be determined by the Board of Directors and announced to the members in the Society Journal at least three months prior to the date of such meeting. Such announcement shall also include the names of the *Committee on Arrangements*, who shall make all arrangements for the housing, registration, exhibition, publicity and other features of the meeting.

Section 2. A *Quorum* for the transaction of business of any meeting of this Society shall consist of a majority of those members who have registered as in attendance, as may be reported by the *Committee on Credentials*.

Section 3. All *Reports and Resolutions* presented at any meeting shall be in writing and be referred to the *Committee on Resolutions* for report.

Section 4. The *Order of Business* of each Annual Meeting shall be as follows, and be conducted according to Roberts' Rules of Order:

1. Call to Order.
2. Report of Committee on Credentials.
3. Approval of minutes of last preceding Annual Meeting.
4. Appointment of Nominating Committee for Directors.
5. Appointment of Standing Committees, Attorney, Editor, and Librarian.
6. Appointment of Special Committees.
7. Report of the President for Board of Directors.
8. Reports of Officers.
9. Reports of Standing Committees.
10. Reports of Editor and Manager of the Society Journal.
11. Report of Librarian.
12. Reports of Special Committees.
13. Report of Nominating Committee.
14. Appointment of Tellers of Election.
15. Election of Directors.
16. Report of Tellers of Election.
17. Recess for meeting of Board of Directors.
18. Installation of new officers.
19. Communications.

20. Unfinished Business.
21. New Business.
22. Report of Committee on Resolutions.
23. Adjournment.

Article IV

The Society Journal

The Essay-Proof Journal shall be the official journal of this Society and shall be published by the Editor under the supervision of the *Journal Committee* and the Board of Directors. The subscription price shall be determined by the Board of Directors. All receipts and expenses accruing to the Society from publication of the Journal, whether from advertising or otherwise, shall be payable to or by the Treasurer.

Article V

Chapters and Units

Section 1. *Chapters.* Three or more members of this Society may form a local Chapter of this Society and file application with the Secretary for approval of the Board of Directors. Such application shall state the name of the Chapter, its Chairman, the list of the members, and the proposed place and date of meetings. If approved by the Board of Directors the Chairman shall file with the Secretary before June first annually a report for the year with complete list of members at that time. The Chapters may agree upon annual dues from their members to cover expenses. Reports of Chapter Meetings and exhibits may be sent to the Editor for publication in the Society Journal.

Section 2. *Units* may be formed by three or more members of this Society of those specializing in any phase of philatelic or numismatic essays and proofs of any nation or group of nations. Application may be filed with the Secretary for approval of the Board of Directors. Such applications should state the name of the Unit, the special phase or nations included, the name of the Chairman, list of members and place and dates of meetings if any are planned. If approved by the Board of Directors, the Chairman shall file with the Secretary prior to June first annually a report for the year with complete list of members at the time. The members of each Unit may agree upon annual dues from its members to cover expenses. Each Unit may delegate a member to the *Catalog Committee* for listings of its specialties. Reports of the Units may be sent to the Editor for publication in the Society Journal.

Article VI

Amendments

These By-Laws may be amended by a majority vote of the members voting by mail in the manner provided in the Constitution, Article IV, Section 7, providing that both existing and proposed Articles and Section be fully published by the Society Journal and sent to each member at least thirty days prior to the specified date closing the ballot.

APPROVED Oct. 27, 1943.

COMMITTEE ON CONSTITUTION & BY-LAWS

(Signed) CHESTER A. SMELTZER, T. F. MORRIS, FRANK W. ROSELL

Amendments to the By-Laws

The Board of Directors at their meeting of March 31, 1948, voted to submit the following change in the Society's By-Laws for adoption by mail vote, which change was adopted:

That, effective July 1, 1948, Article I, Section 4 of the By-Laws, in that portion which now reads:

"The annual dues of Active Members shall be three (3) dollars, two (2) dollars of which shall be applied as subscription to the Society Journal and paid into such fund" shall be amended to read thus:

"The annual dues of Active Members shall be five (5) dollars, four (4) dollars of which shall be applied as subscription to the Society Journal and paid into such fund."

Society Official Business

Meeting of Board of Directors, May 12, 1954

President Gates being unavoidably delayed, First Vice-President Blanchard called the meeting to order at 5:00 P. M. at the Collectors Club, New York, N. Y. The directors present were Messrs. Altmann, Blanchard, Brazer, Gates, Glass, Gros, Higgins and Minuse, with proxies from Messrs. Brooks, Greene, Mandos, Morris and Wray.

On a roll call by the Secretary, a quorum was established.

The minutes of the last meeting of the Board were read, and on motion duly carried, accepted.

Secretary Higgins presented applications Nos. 814 through 817. On motion duly carried, these were accepted subject to the usual period of posting.

Treasurer Gros submitted his report showing a cash balance on hand as of March 31, 1954 of \$3,268.52. He also submitted a bill from the Secretary for \$5.49 which was ordered paid. Upon motion duly made and seconded, this report was accepted.

The Secretary was instructed to issue a call for the annual meeting and convention for 1954 to be held at the Collectors Club, 22 East 35 Street, New York, N. Y., on Saturday, September 11, 1954 at 2:00 P. M., this to be published in the JOURNAL.

President Gates read a letter from the Washington Philatelic Society inviting the Essay-Proof Society to participate in their 50th Anniversary Exhibition to be held at the Shoreham Hotel in Washington, D. C., during October 1955. Upon motion duly made and seconded, it was decided to accept this invitation. A committee consisting of Messrs. Bruns, Gates and Gros was appointed to handle this matter.

Mr. Glass agreed to submit, at the next Board meeting, a study of the proper amendments and changes in our constitution, in order that our Society may qualify as a tax exempt Educational Society under Section 101 (6) of the Internal Revenue Act.

At 7:15 P. M. on motion duly carried, the Board adjourned.

KENNETH MINUSE, *Board Recorder*

Reports of Chapter Meetings

New York Chapter No. 1

SOL. ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of March 10, 1954. Members present: Altmann, Blanchard, Brazer, Brooks, Finkelburg, Gates, Gros, Higgins, Minuse, Rochlin, and Wray.

Dr. Brazer displayed 18 selected pages of stamp design essays for Civil War banknotes and progressive die essays for U. S. 1847 5c, 1861 30c, 1870 1c (145 E-A) and 3c by Continental Bank Note Co., 1883 2c model essay (210 E-E) by American Bank Note Co., also a page of 1890 6c trial colors (13 different) on stamped paper, gummed, but imperforate in blocks of four. 1932 Bi-Centennial essay photos of the 2c (7), 4c (4), 9c (4), 10c (2) with the only large and small die proofs known that came from the F. D. Roosevelt collection. There was also the large die sunk essay (702 E-B) of the Red Cross 2c in black without the red cross. A page of U. S. first issue 50c original process plate essays of design used, but without a background in the oval vignette. This was shown in four colors of safety paper design overprints. A page of three Confederate die essays for the 1c (14 E) in black, each dated to show progress of preparing this die. He also showed 15 pages of 1869 24c, 30c and 90c plate essays, each color in blocks of 10 to 20.

Meeting of April 14, 1954. Members present: Altmann, Auerbach, Blanchard, Brazer, Esternaux, Fernald, Finkelburg, Gros, Higgins, Minuse, Newmann, Ostrow and Wray. Our Guests were Mr. George C. Slawson of Craftbury Common, Vermont and Mr. & Mrs. Van Noten of Englewood, New Jersey.

Mr. Slawson showed his large collection of U. S. Post Card essays and proofs and cards. To his own collection, he has recently added the great collection formed by Dr. W. I. Mitchell of Berkeley, California, who gathered together the early collections formed about 1912 by Adolph Lohmeyer of Baltimore, Md. and later by S. Schaine of Chillicothe, Ohio, who had obtained some rare essays from the Henry Mandel col-

lection. Mr. Slawson displayed many of the UX 9 trial color cards listed by George H. Toppan that will help to revise the catalogue being published in our JOURNAL by Dr. Clarence W. Brazer. The Slawson collection is now one of the most complete in existence. We were also shown several unique essay drawings and practically all the known varieties of these beautiful essays and proofs in many colors.

Meeting of May 12, 1954. Members present: Altmann, Blanchard, Brazer, Caposella, Finkelburg, Gates, Glass, Gros, Higgins, Minuse, and Ostrow.

A showing of Italian essays and proofs featured this meeting. Guest exhibitor was Mr. Pierson Ostrow, dealer-specialist in Italian stamps.

Mr. Ostrow's exhibit began with a set of Matraire essays, tracing the development of the design from the Gold coins of Victor Emmanuel II. He explained how Matraire, who had produced stamps for Sardinia, found his facilities inadequate for the expanded job of producing for the Kingdom of Italy, and how this led to a flood of offers from various firms, many of whom offered their own essays in an attempt to secure a contract. The essays of Pellas, Gronchi, Re and Sparre-Helas were shown. The firm of Sparre-Helas was actually awarded a contract, but found itself unable to produce at the low contract rate of L. 1,50 per 1000 stamps.

Passing to the DeLa Rue designs, Mr. Ostrow showed a sheet of the "Saggio", (sample) proofs distributed and displayed at all Italian Post Offices to acquaint the citizens of the new Kingdom with their stamps. Single stamps off sheet, together with multiples and proofs with essay cancellations were also shown, as was a "Saggio" sheet of Passport Revenues with accompanying copy of the law governing their use. Several beautiful "Archive Proofs" were also on display.

Artist's essays of the 1863 typographed blue and a set of unaccepted essays of the 1867 design (Scott type A15) were on view.

The unissued essays of 1893 and 1896, prepared to commemorate, respectively, the wedding anniversary of King Humbert I and the marriage of the then Crown Prince Victor Emmanuel, (later Victor Emmanuel III.) were shown. These essays were actually printed by the State Printing works, but never placed on sale, the official reason being that they were not ready in time for the festivities.

The beautiful and rare unissued Michetti essays were shown as well as cardboard proofs of the issued design, (Scott type A47) and color proofs of Scott type A44. Also on display were unissued essays prepared to mark the 50th Anniversary of the proclamation of the Kingdom of Italy and an unissued essay for a Red Cross stamp.

The showing concluded with a set of four essays bearing the signature of Marshal Pietro Badoglio, intended for issue in place of the "Bari Wolf" (Scott type A247) but suppressed by the Allied Military Government as too authoritarian in character.

Dr. Blanchard showed some Banknotes of the first and second charter periods with different State seals.

Dr. Brazer showed model essays and proofs of Match and Medicine stamps, also of Revenue stamps. This material was on display at the Philatelic Museum in Philadelphia.

Mr. Gros showed the 1898 Trans Mississippi Issue including the complete sets of large and small die proofs, the bi-color essays in all values showed very clearly the transposing of the two cent and two dollar vignettes. The very interesting items were the large die proofs of the one and two cent values which were marked "approved by Director, Tues. May 17, '98 and May 16, '98." Considerable attention was caused by his trial color proofs on card of the two cent value in Deep Carmine Rose, Purple, Brown, Black and one in the normal Copper Red.

Meeting of June 9, 1954. Members present: Altmann, Dr. & Mrs. Brazer, Brooks, Caposella, Colby, Finkelburg, Gros, Johnston, Mrs. McCoy, Minuse, Rochlin and Wray.

Mr. Colby showed a fine presentation album prepared by Postmaster General George B. Cortelyou, containing proofs of all the U. S. stamps from 1847 to and including 1908. Also shown were various lots of proofs to be offered in his June 14, 1954 Auction Sale.

Dr. Brazer displayed a complete sheet of 200 Continental Bank Note Co. 1873 one cent black proofs on cardboard from plate No. 26. This sheet was the one used by the proof-reader, who had marked, with a red pencil, the many positions that had been transferred too lightly at the edges and required to be reentered before the plate would be approved. These reentered positions should be compared with the normal color plate proofs to check whether any double transfers accrued on the finally approved plate and thus provide records of the location of positions in which double transfers are found on stamps. Any reader having access to blocks of normal color proofs from this plate, No. 26, is requested to submit them to Dr. Brazer for identification.

Dr. Brazer also showed us some heretofore unknown colors of the Philadelphia Bank Note Co. June 16, 1876 complete sheets of plate essays 182E to 191E in all nine denominations of the rare 1c, 3c, 7c, 24c and 90c with the better known 2c, 6c, 12c and 30c, each in rows of four on wove stamp paper, gummed. The ultramarine, violet-red sheets of thirty-six essays, 1c to 90c, and a half sheet of twenty light green 1c to 90c are imperforate, while the dark green and black sheets of thirty-six are perforated.

Dr. Brazer also exhibited one volume of his beautiful collection of U. S. envelope die essays and trial color proofs that are such marvelously clear impressions of cameo engraving. Some of the Nesbitt Co. so called "reprints", shown, came from the daughter of Mr. Martin, Superintendent, and later owner of the Nesbitt Co. They were printed on large pieces of U. S. watermarked envelope paper clearly indicating they are proofs in normal colors and never had been folded into envelopes. The Reay 1870 die essays and die proofs by Rudolph Laubenheimer were exceptionally beautiful.

Secretary's Report

BY ALBERT H. HIGGINS, *Secretary*

70 University Place, New York 3, N. Y.

Members Admitted

- | | |
|-----|---|
| No. | |
| 800 | Cohen, Max C., 9 Richmond Street East, Toronto 1, Ont., Canada. (Stamp Dealer.) |
| 801 | Martin, W. F. B., 249-251 Argyle Ave., Ottawa, Ontario, Canada. (Canadian cancellations and Prince Edward Island.) |
| 802 | Borden, Henry, 25 King Street West, Toronto, Ontario, Canada. (British North America and Brazil.) |
| 803 | Drake, Everett N., 136-A Walmer Road, Toronto 4, Ontario, Canada. (Canada, mint and used; patriotics; postal cards.) |
| 804 | Davidson, Edgar, 32 Thurlow Road, Montreal 29, Quebec, Canada. (British North America.) |
| 805 | Peckmore, Harry L., 138 Francis Place, Hillside, N. J. (No specialty stated.) |
| 806 | Ward, Albert H., 120 Lewis Street, Ottawa, Ontario, Canada. (Canada.) |
| 807 | Christensen, A. H., The Linton, Apt. 47, 1509 Sherbrooke St., West, Montreal 25, Quebec, Canada. (Canada.) |
| 808 | Wiley, C. F., 110 Henry Road, Merrick, N. Y. (U. S., including Postal History.) |
| 809 | Johnson, Alden Carl, 11 Carmichael Avenue, Toronto 12, Ontario, Canada. (Stamp Dealer.) |
| 810 | Slawson, George C., Craftsbury Common, Vermont. (U. S. Envelopes and Postal Cards.) |
| 811 | Wegg, George S., 32 Oxtown Avenue, Toronto 7, Ontario, Canada. (British North America and Denmark.) |
| 812 | Haddock, John, 10441 - 19th Avenue South, Seattle 88, Washington. (19th Century U. S.) |
| 813 | Larsen, R. W., c/o R. W. Larsen Hubbard, 4526 Katherine Avenue, Sherman Oaks, California. (Revenues, Fiscals of the World.) |
| 814 | Van Noten, Jean, 151 E. Palisade Ave., Apt. C-6, Englewood, N. J. (No specialty stated.) |
| 815 | Purdy, Robert G., 310 Glen Manor Drive, Toronto 8, Ontario, Canada. (Collector-Dealer—British North America.) |
| 816 | Graham, Victor E., 124 Manor Avenue, Hempstead, N. Y. (Essays and Proofs.) |

Applications Received

- | | |
|-----|--|
| 817 | Rowe, Henry Howard, 31 De Gaulle Blvd., Ottawa, Ontario, Canada. (British Empire.) By R. W. Lyman. |
| 818 | Poole, Ernest E., P. O. Drawer 8, Edmonton, Alberta, Canada. (Newfoundland and Canada.) By R. W. Lyman. |
| 819 | Copp, Dutton A., 8719 - 97th Avenue, Edmonton, Alberta, Canada. (British North America.) By R. W. Lyman. |
| 820 | Fleming, J. Stuart, 117 Buffalo Ave., Niagara Falls, N. Y. (Canada and U. S.) By C. A. Lott. |
| 821 | Foote, Sterling D., High Ridge Road, Ridgefield, Conn. (Railroadiana, including essays and proofs.) By C. W. Brazer. |
| 822 | Smedley, Glenn B., 7644 Essex Ave., Chicago 49, Illinois. (Bank Notes.) By J. Blanchard. |

Change of Address

- | | |
|------|---|
| 758 | Check, Francis J., to 2116 Bayard Park Drive, Evansville 14, Ind. |
| 652 | Colket, Gordon W., to Valley View Ave., Gladstone, N. J. |
| C-52 | Costales, Eugene N., to P. O. Box 137, Rockville Centre, N. Y. |
| 532 | Costales, Viola G., to P. O. Box 137, Rockville Centre, N. Y. |
| 754 | Dollinger, Mel K., to 964 So. Bayshore Blvd., San Mateo, Calif. |
| 762 | Haslett, John W., to 12 McLaren Road South, Darien, Conn. |
| 273 | Heathcote, Miss Metta, to 3822 - 9th Street North, St. Petersburg, Fla. |
| 773 | Johnstone, Donald B., Ph.D., to 6 Mayfair St., South Burlington, Vermont. |
| C-78 | Lott, Charles A., to 25 Llewellyn Ave., Bloomfield, N. J. |
| C-12 | Rich, Stephen G., Ph.D., to 13 Otsego Road, Verona, N. J. |
| C-19 | Rosell, Frank W., to 291 Myrtle Avenue, Albany 8, N. Y. |
| 161 | Serphos, Norman, to 24 Keogh Lane, New Rochelle, N. Y. |

Resignations Accepted

743 Gnadinger, John F.

767 Deuble, George H.

Enumeration of Membership

Number reported in JOURNAL No. 42	394
Gains	17
Losses	2
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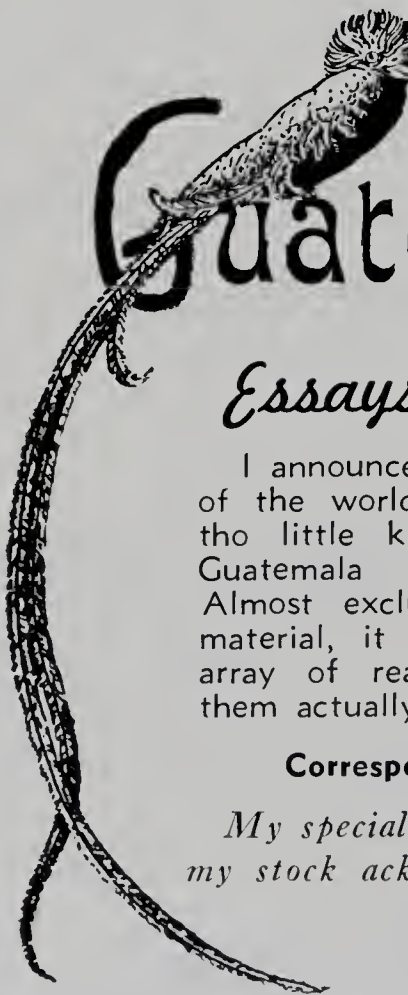
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